

ORGAN
LESSONS.

ORGAN
PIECES.

GEO. F. ROOT'S

MODEL

ORGAN METHOD

PUBLISHED BY

The John Church Company,

Cincinnati.

New York.

Chicago.

Leipzig.

London.

ORGAN
VOLUNTARIES

ORGAN
ACCOMPANIMENTS

Price, \$2.25 by mail, postpaid.

9

Whole note, half note, quarter note, eighth note, &c. Dotted whole, dotted half, dotted quarter, &c. Double dotted whole, double dotted half, &c. Tied notes, whole rest, half rest, quarter rest, &c. Dotted whole rest dotted half rest, &c. Double dotted rest, &c. Measure rest. Although these names popularly apply to characters that represent length, they are the only names in our system of the length themselves. Thus, a whole note is a whole character, a half note is a half character, a quarter note is a quarter character, &c. The measure rest is an absolute duration, in one time a quarter may be long, and in another short, or it may vary by a faster or slower performance of the same time. It will, however, always be the relative proportion of the length in the same time that its name indicates, while the measure and the measure rest names are that in the same time as long as the eighth, &c. Notes and rests are therefore said to have in themselves only relative length. (See Normal Musical Hand Book.)

Beats. These are as follows: Metrical beats. Beats with the hand or "beating time." Beats with the voice or "counting time." Accented beats, unaccented beats. Representations of beats or parts of measure. Beats following each other in groups of three, thus: *c. nncac, ac. nncac, ac. nncac*, etc., make Double measure. Beats following each other in groups of three, thus: *c. nncac, nncac, ac. nncac, nncac, etc.*, make Triple measure. Groups of four beats following each other in groups of three, thus: *c. nncac, nncac, nncac, nncac, ac. nncac, nncac, nncac, nncac, etc.*, make Quadruple measure. The spaces they make, or representations of measures. Beat note, the note or its value that goes with each beat. Any note not dotted may be beat note for a time in the foregoing measures, and this caueed, in representation, varieties of measure. Varieties of measure are indicated by figures 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 79

The following are some of the terms in music that indicate movement: Presto, very fast; Allegro, fast; Allegretto, moderately fast; Moderato, moderate; Andantino, moderately slow; Andante, slow; Adagio, very slow.

Sounds or noises that have *pitch* are **TONES**. All noises have the other properties in common with tones (*length, power and quality*), but it is *pitch* that makes tones agree with or follow each other in tune. When *tones* go on *measures* they make *music*. Every *pitch* in music has its own *name*. The names of the *notes* in music are *names of pitches* and are the names of certain letters, with, in some cases: the addition of the word sharp, flat, double sharp or double flat. Every *pitch* in music is used at different times to sustain different relations to other tones, and for this reason has, beside its absolute name, several *relative names*. For example, the note *re* is called *first* because it is the first note in the scale, and *second* because it is the second note above *do*, and so on. *re* is also called *flat five*, *flat seven*, and names of that kind, tonic dominant, sub-dominant, and names of that kind, and in some cases, *do, re, mi, fa, &c.* Any *pitch* in music may occupy any of these relations, but while *C* may be *key note* in one tune and *four* or *sub-dominant* in another, and *re* may be *second* in one tune and *third* in another, *do* is always *do*, and *do* always *do*, and the same for all the other notes. As *Mary* may sometimes be an alto and sometimes a soprano, and might possibly sing a tenor, she could not be *alto* at one time. When she ceases her relation as *alto* to the choir, that name would leave her, so with soprano or *alto*, and she would be *Mary* through all. Therefore *Mary* is

A key is a large family of related pitches. All the pitches in music name A, C, D, E, F, G, A and B, make one key. All the pitches named G, A, B, C, D, E and F sharp, make another key. All the pitches named A, B, C, D, E, F and G sharp make another, and there are many others. Each of these families of pitches is called a key. The names of the keys are: major, minor, augmented, diminished, mediant, submediant, &c. There are major keys and minor keys. The regular members of keys are called diatonic tones, all others used in the key are called chromatic tones. The names of the keys are: major, minor, augmented, diminished, mediant, submediant, &c. It should be remembered that "Interval" means two things in music. One something to *hear*, as minor third or major third, the other the *difference* of pitch between the two tones that have this relationship. One is a musical effect, the other a calculation. Of intervals there are seconds, thirds, fourths, fifths, sixths, sevenths, and octaves. The names of the intervals are: major, minor, augmented, diminished, mediant, submediant, &c. These last are the names of differences in pitch, and are used for measuring or calculating purposes. The next larger families in keys are called families of chords. There are major, minor, augmented, diminished, mediant, submediant, &c. The next larger families in music are scales. A scale consists of eight or more tones heard successively. Scales are major, minor and chromatic. Modulation: going from one key to another during a piece of music.

The only character in our systems that represents the pitches of tones, is, consequently the only character that represents a *try* and what the key contains, is the staff. The staff consists of horizontal lines and spaces. Both lines and spaces are used to represent pitches. There is a space above and below every line. There are long lines and short lines, but they are precisely alike in their capacity to represent pitches; so are the spaces they occupy. The staff consists of five long lines and four spaces. The spaces are named, space below, 1st line, 1st space, 2d line, 2d space, 3d line, 3d space, 4th line, 4th space, 5th line, and space above. When the staff consists (as it frequently does) of five long lines, and one short line below, the short line is called the *sub-octave line*. The space below the sub-octave line is called the *sub-octave space*. The space above the 5th line is called the *octave space*. There are two short lines above, the highest is called the *second line above*, and the space it brings, the *3d space above*. While the capacity of the staff to represent pitches is never less than the five lines and spaces, it is always above that according to the number of short lines used. It is affected in its manner of representing pitches by characters called *clefs*, and *accents*. The *clefs* are *treble*, *alto*, and *bass*. The *accents* are *sharp*, *flat*, and *natural*.

[illegible]

Degrees of mere loudness and softness of tones are called *powers*, and are named mezzo, forte, piano, fortissimo, pianissimo, crescendo, diminuendo, swell, forzando, &c. These powers are represented to the eye either by the foregoing words written, or their abbreviations, or by certain characters.

Tones agreeing in length, pitch and power may differ in joyfulness or sadness, clearness or sombreness, boldness or fearfulness, or may be of one kind or another as to voice or instrument. The peculiarities of tones in these respects are called their **QUALITIES**. Qualities of tones are named clear, somber, *glojoso*, *doloroso*, &c. and mingling with differences of power, *maestoso*, *affetuoso*, *dolce*, *con spirito*, *grave*, &c. Also *finite* tone, trumpet tone, *clarinet* tone, *violin* tone, *brilliant* tone, *ringing* tone, *sympathetic* tone, &c.

The term expression is properly applied to all things of power and quality, as it is mainly by differences in these things that tones have different manifestations or expressions. There are, however, some things of rhythmic that come under this head, such as *accelerando*, *ritardando*, *tempo rubato*, *pause*, *syncopation*, *staccato legato*, &c. Also *portamento* and other things of melodic.

Dynamics



POSITION OF THE HAND.

ORGAN LESSONS.

FIRST COURSE.

KEY AND KEY- NOTES.

No. 1.---Begin at the upper part or right hand of the key-board, and touch the white keys successively going down, or to the left, and notice the tones that are best for stopping-places.

Tones that make the best stopping-places or endings are called **KEY-NOTES**.

Key-notes and all the other tones that go with them make a **KEY**.

The tones of a key may be put into the form of scales, exercises, or tunes.

TRAINING TO A BETTER PER- CEPTION.

Play, ascending and descending, (with any finger) until you clearly perceive the key-notes.

Some will perceive the key-notes at once; others will need to train their musical perceptions, or "ear," before they can tell them readily.

ABSOLUTE NAMES.

Touch all the Key-notes of the key.

Each key-note is named C; the one nearest the center of the key-board, **MIDDLE C**.

Touch the white key next above each C.

These tones are all named D.

Touch the white key next above each D.

These tones are all named E.

Touch the two white keys next above each E.

The next above E are named F, and the next. G.

Touch them all again and name them.

This word "key" will illustrate an important subject, viz., that of *technical terms*. A word may have a different meaning, according to the way it is used. We call this family of tones a *key*; the lever of the instrument that we produce the tones with is also a *key*; the book of solutions of mathematical problems is sometimes called a *key*; a certain wedge in mechanics is a *key*; the piano-tuner tunes with a *key*; we wind our watches with a *key*, and there are doubtless many other uses of the word that we do not know. All these are special and peculiar or *technical* meanings, the *common* meaning of the word being something with which to unlock a door, trunk, or desk. If we use the word key in the science of music, we do not mean watch-key, nor door-key, nor any other kind of key than the *musical key*, which has its own special and limited meaning. Let us not make the mistake of judging any musical word by its other meanings, for that always makes confusion. We shall be tempted when we come to *step*, *half-step*, *natural*, *sharp*, *flat*, and many other words, but it will be well to remember that they have *little or nothing* of their common meanings when used musically. Any who desire to investigate this subject more fully are referred to **NORMAL MUSICAL HANDBOOK**.

POSITION.

No. 2.---Sit in front of the center key-note (middle C). Put the thumb of the right hand on the C next above middle C; let the first finger be over D, the second over E, the third over F, and the fourth over G.

Play these five tones, ascending and descending, until the fingers and thumb move without moving the hand.

Sit high enough to have the elbows a little above the level of the key-board. See that the fingers are curved and the back of the hand level. Imitate the position of the hand in the cut.

OCTAVE.

From one key-note to the next above or below is called AN OCTAVE.

Play the same exercise an octave higher.

From one D to the next D above or below is an octave. So from E to E, F to F, or G to G.

LEFT HAND.

Put the little finger of the left hand on the key-note an octave below middle C, and play it and the four tones next above it in the same way, ascending and descending.

Practice this exercise first with one hand, then with the other, until each can be kept nearly still while the fingers do the work.

Do not hold one key down while playing the next, but let the key going down meet the one coming up just half way.

BOTH HANDS.

Play the same exercise with both hands together.

It will be awkward, at first, to strike with the thumb of one hand and the little finger of the other at the same time; then the first of one and third of the other, and so on; but it will grow easier and easier until finally it will seem almost the natural way.

Keep your eyes on your hands until you can trust them to keep their right positions without being watched.

Do not leave the exercise until it is well done.

KEEPING TIME

No. 3.---Play the same exercise again with both hands together. When it goes well, it will cause a regular pulsation in the mind that is called "keeping time."

BEATS.

These pulsations, or BEATS, as the musical term is, are alternately more or less prominent—we *feel* this whether the instrument makes some of the tones louder or not.

The prominent beats are called ACCENTED BEATS, and the others UNACCENTED BEATS.

MEASURES.

Accented and unaccented beats, as they follow each other, make groups called MEASURES.

COUNTING.

Play this exercise again, evenly and steadily, (there will be no beats nor measures unless you do). Make alternately an accented and an unaccented beat, saying *one* with the accented and *two* with the unaccented beats.

Do not sing the counts. Speak them promptly, but not loudly.

Here is a representation, in common musical notation, of what you have been playing.

When you get ready, end with key-note.

NOTATION, OR REPRESENTATION.



STAFF.

The groups of horizontal lines with the spaces they make are called STAVES.

Staves are used to represent the *PITCH* (highness or lowness) of tones.

PITCH.

It is the *pitch* of the tone that is named C, D, E, or some other name of that kind. Such names do not name the *length*, *power*, nor *quality* of tones.

BRACE.

The character that unites the staves is called a BRACE, and shows that both staves are used together.

TREBLE CLEF.

The character next to the brace on the upper staff is called the TREBLE CLEF, and makes the staff represent the higher pitches.

BASE CLEF.

The clef next to the brace on the lower staff is called the BASE CLEF, and makes the staff represent the lower pitches.

NOTES.

The little characters on the lines and spaces are called NOTES, and not only show which lines and spaces are wanted, and when they are wanted, but indicate the length of the tones to be made.

BARRES AND MEASURES.

Figures indicating Measures and Notes.

Names of Degrees, and what they represent.

The lines across the staves are called BARRES, and the spaces they make *represent measures*, and are themselves called MEASURES.

As these notes are called QUARTER NOTES, the figures after the clefs say, two quarters (fourths) in each measure.

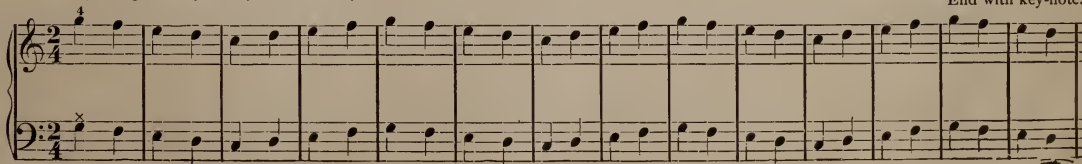
The lines and spaces of the staff (called DEGREES) are named, space below, first line, first space, second line, second space, etc.

The third space of the treble staff stands for the pitch named C (the one an octave above middle C), the fourth line for the pitch named D, the fourth space for E, the fifth line for F, and the space above the fifth line for G.

The space above the fifth line belongs to it as much as the space below it does. There is always an available space each side of every line of the staff, whether it be a long line or a short one. (For fuller explanations of all these elementary principles, see NORMAL MUSICAL HANDBOOK.)

No. 4.—Begin with *five* (G) instead of key-note.

End with key-note.



ORGAN LESSONS.—FIRST COURSE.

MARKS OF
FINGERING.

The second space of the base staff stands for the C that is an octave below middle C. The third line stands for D, the third space for E, etc. The cross and figures over the notes are temporary signs for beginners, to show where thumbs and fingers are to be used. The cross for thumb, 1 for first finger, 2 for second, etc.

A tone as long as two quarters is called a **HALF**, and is represented by a character called a **HALF NOTE**.

Tones have to be named according to their properties. When we are talking about tones as to *pitch*, we say, C, D, E, F, etc.; when we are talking about tones as to *length*, we say, whole, half, quarter, eighth, etc. For fuller explanation see **HANDBOOK**.

HALF NOTE.

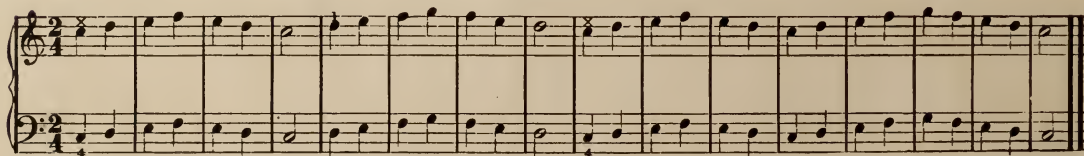
$\frac{2}{4}$ does not mean simply two quarters in each measure, but the value of two quarters. The beats go on regularly whatever notes are used. Count one, two, with every half, but do not let the beats or counts go faster at the half notes.

Each hand separately first.

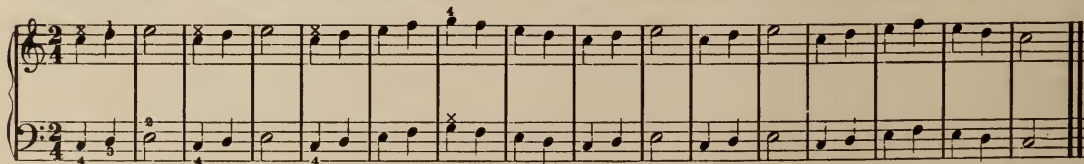
The **bar** at the close of a piece or **section** of music is called a **DOUBLE BAR**.

No. 5.

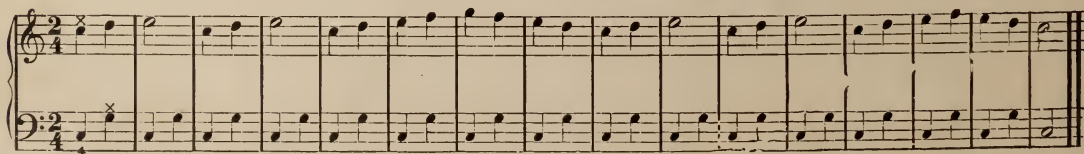
DOUBLE BAR.



No. 6.—Few finger marks are given that you may not be tempted to play by them instead of the lines, and spaces, and notes.

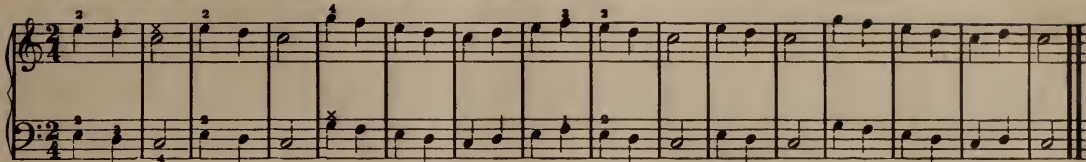
SAME TUNE
FOR EACH
HAND.

No. 7.—Do not roll the hand, especially in playing the base. When the hands can be trusted, keep the eyes upon the notes.

DIFFERENT
BASE.

No. 8.—Begin with *three* (E) instead of key-note. Count steadily

SAME TUNE
TWO OCTAVES
APART.



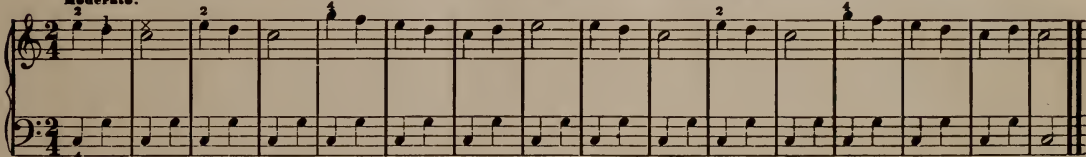
The speed with which a tune goes is called its *MOVEMENT*. When the beats in a piece of music move about as fast as ordinary pulse-beats, it is said to be *moderato*, meaning that it has a moderate movement.

For reasons for the use of Italian and other foreign terms see *HANDBOOK*.

No. 9.—We are using only a few tones of this key. Notice which degree in each staff represents the key-note.

Moderato.

MOVEMENT.



TRIPLE MEASURE.

A piece of music that groups its beats into *twos* is in *DOUBLE MEASURE*. A piece of music that groups its beats into *threes* is in *TRIPLE MEASURE*. In double measure only one unaccented beat follows each accented beat.

In triple measure two unaccented beats follow each accented beat.

For the development of the idea that a measure is a group of beats, rather than a "portion of time," and that measure grows out of music rather than music out of measure see *HANDBOOK*.

DOTTED HALF.

A tone as long as three quarters is called a *dotted half*, and is represented by a character called a *DOTTED HALF NOTE*.

$\frac{3}{4}$ signifies that three quarters or their value go with every measure.

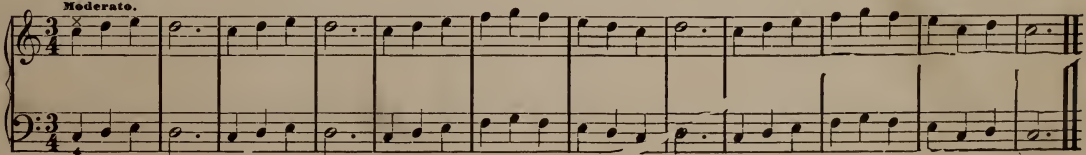
The word "time," in music, is much used with reference to beats and measures, as "counting time," "beating time," etc., and in such cases does not mean duration in the ordinary sense of that word. See *HANDBOOK*.

Count one, two, three, one, two, three, etc.—"one" with the accented beat, "two" and "three" with the unaccented. Steadily at the dotted half notes. Do not hurry.

No. 10.

Moderato.

TIME MARK.



ORGAN LESSONS.—FIRST COURSE.

No. 11.—Commence slower than Moderato. Touch the keys with the *ends* of the fingers, but *sides* of the thumbs.

**MELODY
AND
BASE.**

Moderato.

No. 12.—When a piece has no movement mark, *Moderato* may be understood. Keep the thumb over the keys while the fingers are playing. Do not look at your hands after the right position is taken.

**MOVEMENT
UNDERSTOOD.**

No. 13.—When beats group themselves in *fours* as follows: accented, unaccented, lesser accented, unaccented, they make what is called **QUADRUPLE MEASURE**. Count one, two, three, four, with each quadruple measure.

A tone as long as four quarters is represented by a character called a **WHOLE NOTE**.

The organ does not give *accented tones* in making measures as the piano can easily do; nevertheless accented and unaccented beats are induced in the mind, and easily perceived when the instrument is properly played.

**QUADRUPLE
MEASURE.
WHOLE NOTE.**

No. 14.—Count as promptly as you would move your hand if you were "beating time."

**MELODY
AND
BASE.**

No. 15.—Notice that the first finger of the right hand plays the key-note instead of the thumb. The thumb plays a new pitch named B, which is represented by the third line of the Treble Staff.

Notice that it is not the line of the staff that is named B; it is the tone that is named B. The line is named "Third Line."

Left hand as before. A movement a little faster than Moderato is named **ALLEGRETTO**. Begin with each hand alone Moderato.

**NEW TONE.
NEW
POSITION.**

No. 16.—Second finger of right hand on key-note. New pitch for thumb, named A; represented by second space of Treble staff.

This space has been representing A all the time, but it was not wanted before, and so was not brought into action. Now the note shows that that space is wanted; its position in the measure shows when it is wanted, and its shape shows how long it is wanted.

When you can play this lesson without "losing the time," as the musical phrase is, try first soft, and repeating loud, then *vice versa*, and see which you like best.

**NEW TONE.
NEW
POSITION.
EXPRESSION.**

No. 17.—Third finger of right hand on key-note. New pitch for thumb, named G; represented by second line, Treble staff. Two eighth notes with a beat. The dots before the double bar form what is called a **REPEAT**, and mean repeat. The effect of a repeat reaches back to other dots; or, if they are not there, to a double bar; or, if there are neither dots nor double bars, to the beginning of the piece.

The repeat makes two sections of this piece. Play the first section loud and the second soft; then *vice versa*.

**NEW PITCH.
EIGHTH
NOTES.
REPEAT.**

No. 18.—Some exercises do not pretend to develop musical taste, but are only for flexibility of finger or execution. This is one of them. Play each measure four times, and play the whole exercise several times through. When you are ready to close, strike the key-note.

**TWO-FINGER
EXERCISE.**

ORGAN LESSONS.—FIRST COURSE.

No. 19.—D. C. stands for “Da Capo,” which means “go to the beginning.” “Fine” means “finis, or end,” and shows where a piece closes after a “D. C.” has been observed.

For pronunciation of these and other musical terms, see **HAND-BOOK**.

When you can play this lesson three times, “keeping the time”—that is, having the accented and unaccented beats move on through it without interruption—make the first section loud, the second soft, and the third (caused by the D. C.) loud. Then try a different expression; make it up yourself.

Andantino.

**DA CAPO.
FINE.**

FINE.

D. C.

No. 20.—**THEME AND VARIATIONS.** A *Theme* is a simple tune. Variations of a tune are made by adding connecting or ornamenting tones. Double bars indicate not only the end of a tune, but of a section of a tune. This tune has two sections. Sections are divided into *phrases*. Each *measure* in this tune constitutes a phrase. Second finger of right hand on key-note. New pitch for the thumb, named A.

**NEW PITCH
AND POSITION.
SECTION.
PHRASE.
THEME AND
VARIATIONS.**

THEME.

FIRST VARIATION.

SECOND VARIATION.

THIRD VARIATION.

FOURTH VARIATION.

WHERE THE WIND-HARP LINGERS.

No. 21.—The thumb of the right hand is here on the D next above middle C, which is represented by the *space below* of Treble staff. The tones E and F (represented by first line and first space) are the other new tones. No key-note among the tones played by the right hand. In the left hand, the thumb is on the key-note that the little finger has been playing. This brings a low G for the third finger.

Begin *Moderato*. Do not sing the lesson until you play it well. While singing, do not take breath oftener than at the end of each line. That you may fill the lungs well, keep a good position of the body while you sing. Let there be no obstruction to the tone from lips, tongue, or teeth. Give such power and quality to the tone as the words require.

Eighth notes are separated from each other when a syllable goes to each in singing. One dash at the end of the stem makes the eighth note, whether it is connected with other notes or not.

Allegretto.

**NEW TONES.
NEW
POSITIONS.
SINGING.**

Where the wind-harp lin - gers Touched by fair - y fing - ers, Bells with el - fin ring - ers Chime the parting day;

Faint the twi - light's gleam - ing, Soft the star - light's streaming, Pale the sil - ver beam - ing Of the young moon's ray.

All that's sweet in - vites us, All that's dear de - lights us, On - ly joy in - cites us On our even - ing way.

No. 22.—Middle C for little finger of left hand, represented by first line below of Treble staff.

The Treble staff is sometimes used to represent the pitches that the left hand plays, instead of enlarging the Base staff by short lines to do it.

A tone eight beats long is here represented by three notes, tied together by curved lines, called TIES. Play the left hand part all through first, with the fingering marked for the first measure; afterward make the change as marked. Try to make the change without "losing time." It will be a good plan to make the change every four measures, after the piece goes well. It will be monotonous to keep the same degree of power through this lesson: so when it goes well, vary it *dynamically*.

NEW POSITION. ENLARGEMENT OF THE STAFF. TIE.

Allegretto.

WALTZ MOVEMENT.

No. 23.—The thumb of the right hand now plays the G that was the highest note of the preceding lesson. The second finger touches the key-note next above, causing a little spreading of the hand. The left hand also has a new succession.

Slow at first; right movement at last. Do not lift the fingers too high.

NEW TONES AND NEW POSITION FOR RIGHT HAND. FURTHER ENLARGEMENT OF THE STAFF.

Allegretto.

No. 24.—Three tones heard together, make a *chord*. The tones of a chord heard one after another, make an *arpeggio*. The whole hand may move in striking chords.

The tones C, E, and G, heard together in any order, make the *common chord of C*.

Sustain well the long tones—counting steadily through them.

CHORD
ARPEGGIO.
COMMON
CHORD OF C.

Moderato.

This musical score is for a piece titled 'CHORD ARPEGGIO. COMMON CHORD OF C.' in 4/4 time, marked 'Moderato.' It consists of two systems of music, each with a treble and bass staff. The first system contains eight measures, and the second system contains eight measures. The music features chords of C major (C-E-G) and their arpeggiated versions. Various performance markings are present, including 'x' for chords, '1' for first finger, '2' for second finger, and '4' for fourth finger. Some measures have a '2' above them, possibly indicating a second ending or a specific fingering.

DUET EXERCISE IN C.

No. 25.—This piece may be played by two players at the same time; the *Primo* player at the right, and the *Secondo* player at the left. Each part should, however, be practiced, if they are not played together.

The staff may be made to represent pitches an octave higher than usual, by placing the word *Ottava*, or its abbreviation (8va), over it. Lines after this mark, show how far its effect continues.

In *Primo* here, the right hand plays an octave higher than the left, although the same degrees of the staff are used in representation, for both.

OTTAVA.
PRIMO.
SECONDO.

SECONDO.

Moderato.

Fine.

PRIMO.

Moderato.

8va.

Fine.

8va.

D.C.

This musical score is for a piece titled 'DUET EXERCISE IN C.' in 3/4 time, marked 'Moderato.' It is designed for two players: 'PRIMO' (right) and 'SECONDO' (left). The score is divided into two main sections, each with a 'Fine.' marking. The first section has four measures for each part, and the second section has four measures. The 'PRIMO' part is written on a staff with an '8va.' (octave higher) marking above it. The 'SECONDO' part is written on a standard staff. Both parts feature a melody of eighth notes. The score concludes with a 'D.C.' (Da Capo) marking.

No. 26.—Notice that the black keys of the instrument are in groups of twos and threes.

Touch the lowest black key of any group of threes.

The pitch this key makes is named F sharp.

F SHARP.

Touch all the F sharps.

Play, ascending and descending, the whole length of the key-board (with any finger), using all the white keys except F ; omit that, and play F sharp instead.

Is C key-note now ?

KEY OF G.

Play again, and notice what tones are key-notes.

You find that the G's are now key-notes. The tones you have now played, make, therefore, a new key. It is called the key of G.

**REPRESENT-
ING THE KEY
OF G.**

The key you have been playing in, is called the Key of C.

To make the staff stand for this key, it is only necessary to make those degrees that stood for F, (which we do not want), stand for **F sharp**, (which we do want). This is done by putting a character called a sharp, upon a degree that stood for F, near the beginning of the staff.

SIGNATURE.

The arrangement of the staff to represent a key, incidentally becomes the sign, or as the musical term is, the **SIGNATURE** of the key.

As the prominent object in arranging the staff to represent the key of G, is the sharp, the signature of the Key of G is said to be one sharp. It is the absence of such characters that becomes the signature of the Key of C.

The staff in this condition is technically called **NATURAL**.

NATURAL.

This term has nothing of its common meaning, when used as a technical term in music. (See **HAND-BOOK**.)

So the signature of the Key of C, may be said to be **natural**.

**RELATIVE
NAMES.**

The key-note of every Key, is named *one* or *tonic*. The tone of the Key next above the key-note, is named *two* or *supertonic*. The next above, is *three* or *mediant* ; the next, *four* or *sub-dominant* ; the next, *five* or *dominant* ; the next *six* or *sub-mediante* ; and the next *seven* or *sub-tonic*. The next which is *key-note*, *tonic* or *one*, is also sometimes called *eight*.

These are called the *Relative names* of tones when they are in a key. Singers sometimes use the syllables Do, re, mi, etc., as the *relative names* of the tones of a key. They are, however, mostly used for singing scales and other exercises in a key.

**ABSOLUTE
NAMES.**

The relative name of a pitch only lasts while the key lasts ; for instance, C was only key-note, or one, while used in the Key of C. It is four in the Key of G ; but the letter-names of tones are independent of relationship, and are called *absolute names*. Like every person who has an *absolute name*, and then is called teacher, chorister, or organist, as he fulfills those relations. (See **HAND-BOOK**.)

LESSONS IN THE KEY OF G.

No. 27.—Thumb of right hand on key-note next above middle C. Thumb of left hand on key-note next below middle C. Observe that the pitch that was five, or dominant, in the Key of C, is now one, or tonic ; observe also, that we have a new pitch here—one that is not in the Key of C.

The note that exactly coincides with the beat, is called the *beat-note*. Any note may be taken for beat-note. This causes what are called *Varieties of Measure*. The half is beat-note in this lesson. It is in *double measure*, *half variety*.

**BEAT-NOTES.
VARIETY OF
MEASURE.**

ORGAN LESSONS.—FIRST COURSE.

17

No. 28.—Little finger of right hand on five of the key. Little finger of left hand on key-note.

Moderato.

No. 29.—Little finger of right hand on second key-note above middle C. Extension of the hand for the thumb to reach B. Little finger of left hand on key-note next below middle C. Observe that the right hand begins with *three*. Hands still, especially left hand. Vary in power—*increase and diminish*.

Moderato.

NEW POSITION.
EXTENSION OF HAND.

No. 30.—Observe that the Base begins with three of the key, and that the movement is slow.

Andantino.

NEW POSITION.
DOTTED HALF-REST.

FINE.

D. C.

SONGS AT HOME.

No. 31.—When the beats of a tune group themselves into sixes, they make what is called **SEXTUPLE MEASURE** (indicated by the figure 6).

A quarter note (or its value) goes with each beat, so the lower figure is 4. A dotted whole note is as long as six quarters. Count one, two, three, four, five, six. One and four will be accented beats. Third finger of right hand on key-note next above middle C; but the right hand begins with five of the key (D). Little finger of left hand on second key-note below middle C.

Play the piece well before singing. In singing keep a good position. Fill the lungs well. Do not take breath between the syllables of a word, nor after unemphatic words. Give the voice out freely.

SEXTUPLE

MEASURE.

DOTTED

WHOLE NOTE.

NEW

POSITION.

Allegretto.

Through the long hours of daylight and care, Their song is the joy of our quiet home, Light'ning our labors,

filling the air With sunshine of joys yet to come; Beautiful song, So kindly given, Solace of earth,

Pleasure of heaven, Thro' the long hours of daylight and care, The joy of our bright happy home.

No. 32.—Observe that the first finger of the right hand reaches over the thumb to strike F sharp. Keep the hand as still as possible while practicing this important exercise. Prepare for it by playing G and F sharp successively several times; thumb on G, first finger on F sharp.

Allegretto.

FINGER OVER THUMB.

No. 33.—Left hand same as in preceding lesson ; right hand an octave higher. Do not let the lesson be monotonous for want of varying the power.

Allegretto.

Musical score for No. 33, *Allegretto*. The score is in G major (one sharp) and 6/4 time. It consists of two systems of five measures each. The right hand is an octave higher than the left hand. The notation includes various fingerings (1, 2, 4) and accents (x) to indicate dynamics and articulation.

No. 34.—Common Chord of G (G, B, D). Beginning with three of the key ; reaching an octave in the base. Play chords from the wrist ; single tones by the fingers alone.

Moderato.

Musical score for No. 34, *Moderato*. The score is in G major (one sharp) and 4/4 time. It consists of two systems of eight measures each. The right hand plays chords and single tones, while the left hand plays a steady bass line. The notation includes various fingerings (1, 2, 3, 4) and accents (x) to indicate dynamics and articulation.

No. 35.—Play each measure Six times. Hands still ; movement by fingers only.

THREE-FINGER EXERCISE.

Musical score for No. 35, **THREE-FINGER EXERCISE**. The score is in G major (one sharp) and 4/4 time. It consists of two systems of five measures each. The right hand plays a series of eighth notes, while the left hand plays a steady bass line. The notation includes various fingerings (1, 2, 3) to indicate the three-finger exercise.

ORGAN LESSONS.—FIRST COURSE.

DUET EXERCISE IN G.

No. 36.—Practice each part of this duet as a lesson, before playing either with another player. The chords may have a wrist movement, but the Primo parts should be played with the fingers only.

SECONDO.

Allegretto.

QUARTER REST.

Fine.

D.C.

PRIMO.

Allegretto.

Syn.

Fine.

Syn.

D.C.

LESSONS IN THE KEY OF D.

No. 37.—If the pupil will touch all the keys of the instrument, ascending and descending, that give the tones of the key of G, excepting C—omit that, and play C sharp (the black key next above C) in its stead, a new key, with the D's for key-notes, will be the result.

To make the staff stand for this key, (the F sharps being provided for) it is only necessary to make the degrees that stood for C, (that we do not want) stand for C sharp (that we do want.)

The signature of the key of D is said to be two sharps.

Third finger of right hand on key-note, an octave above centre D, and little finger of left hand on key-note, an octave below it.

Become as familiar with the black keys as with the white ones; they help make the key, the same as the white ones do.

KEY OF D.

Moderato.

No. 38.—First finger of right hand on three of the key (F sharp) ; thumb of left hand on key-note. Remember that there is no C in this key. If you play it, it will not sound well. Notice that the ending is repeated *twice*. When you are familiar with the piece, try first making these endings alike in strength, then each successively softer, and see which way you like best.

Moderato.

BABY'S FAST ASLEEP.

No. 39.—Let the *power* and *quality* of tone be appropriate to the words.

Allegretto.

WHOLE AND HALF RESTS.

No. 40.—Play each measure EIGHT times. Hands scupulously still ; fingers curved, striking on the ends. Play correctly—playing rapidly will come itself—always slow at first.

FOUR-FINGER EXERCISE.

No. 41.—First finger over the thumb. Observe the fingering carefully. When the piece is learned at this pitch, play it an octave higher. Begin with a slow movement.

Allegretto. 4

No. 42.—The common chord of D is D, F sharp, A. If the hand is small, the thumb may be put on F sharp in the second form of the chorus and the first finger on A.

No. 43.—The tones of a key in this order make a *scale*. The second finger is here put over the thumb. Play the G and F sharp a few times with thumb and second finger before playing the lesson, and see how quietly the motion can be made. The scale in the key of D is taken first, because that is one of the easiest.

Moderato.

SCALE IN KEY OF D.

DUET EXERCISE IN D.

No. 44.—After this duet is thoroughly learned as to measure, give an impulse to the first tone in each measure, and make the tones before the rests, light and short.

SECONDO.

Moderato.

Fine.

D.C.

PRIMO.

Moderato.

Fine.

D.C.

LESSONS IN THE KEY OF A.

No. 45.—Touch all the keys that give the key of D. Now the same, only omit G, and substitute G sharp.

This, you perceive, gives us a new key, with A for key-note.

Both thumbs on the key-notes nearest the centre of the instrument.

Allegretto.

KEY OF A.

No. 46.—Play each measure eight times, observing previous directions about position and movement.

FIVE-FINGER EXERCISE.

No. 47.—This tune begins with the last beat of the measure. Count six. Allegro is faster than Allegretto. Begin Moderato; vary the power.

BEGINNING WITH LAST BEAT. ALLEGRO.

No. 48.—Each phrase of this melody is repeated an octave higher; the accompaniment keeping the same pitches through all.

MELODY AND ACCOMPANIMENT. ALLEGRO.

No. 49.—Andantino is a movement a little slower than Moderato.

If you wish the words you sing to be heard distinctly, give their first elements carefully. (See HAND-BOOK.)

THE BLIND GIRL'S SONG.

Andantino.

I know they must be fair, The meadow flowers there, For on-ly something beauti-ful Could perfume all the air. I

can-not see them now, But from each stalk and bough They send their greeting on the breeze That fans my ach-ing brow.

No. 50.—The tones A, C sharp and E combined in any way, make the common chord of A. If the hand is very small, the fingering should be different—the thumb may commence in the right hand part.

DUET EXERCISE IN A.

No. 51.—The design of this duet is, to express what is gentle and graceful, rather than bold; when it is so learned that it goes through “in time,” let this expression be attempted.

SECONDO.

Andantino.

Fine.

D.C.

PRIMO.

Andantino.

Fine.

D.C.

No. 52.—Before playing the lesson, let the thumb and second finger of left hand, practice E and F sharp, as marked in the exercise, until the crossing over can be done without much movement of the hand.

SCALE.
KEY OF A

LESSONS IN THE KEY OF E.

No. 53.—Play the tones of the key of A, with the exception of D; omit that in each octave, and substitute D sharp. The key of E is the result. Base commences with one, and Treble with three, of the key. The peculiarity of the whole rest is that it is a measure rest for any kind of measure.

KEY OF E.
MEASURE
REST.

No. 54.—Count one to each half or its value; that is, let the half go with each beat, and so become beat-note.

The quarter is usually beat-note, but sometimes it looks more appropriate to have some other note for beat-note. See *NOR. MUS. HAND-BOOK*

THE CHAPEL.

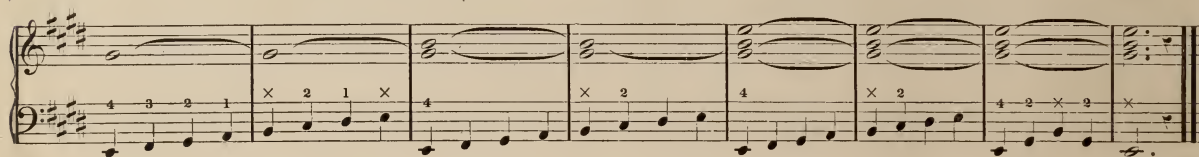
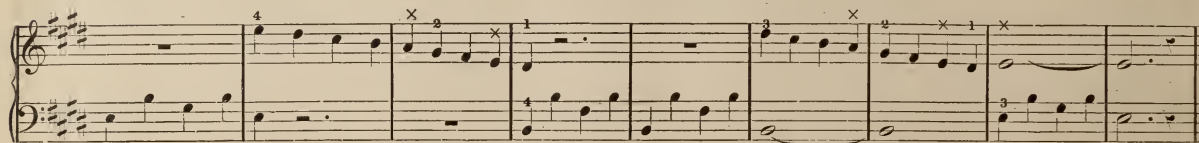
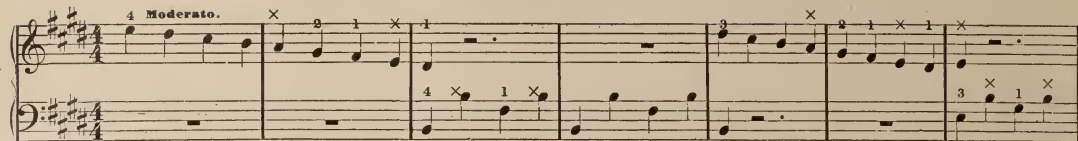
O - pen wide thy bles-sed doors, my soul's fair home; Tho'ts of heav'n seem al - ways near thy qui - et por - tals, Tho'ts of ho - ly peace and rest to wea - ry mor - tals, O - pen wide, and let thy long - ing children come, Let thy long - ing chil - dren come.

No. 55.—The eighth is here beat-note. This piece is said to be in triple measure, eighth variety. Vary the expression of the phrases after you can play the piece "in time."

Allegretto.

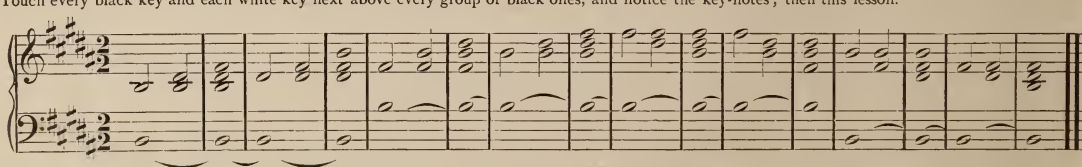
No. 56.—The tones E, G sharp, B, make the common chord of E.

No. 57.—

SCALE IN KEY
OF E.

No. 58.—Touch every black key and each white key next above every group of black ones, and notice the key-notes; then this lesson.

KEY OF B.



No. 59.—Touch every black key, and every white key next above and next below each group of three black keys. Notice key-notes; then lesson.

KEY OF F
SHARP.

LESSONS IN THE KEY OF F.

No. 60.—Touch every white key except the one that gives B; omit that, and touch the black key next below it instead. The result is the Key of F. The new pitch is named B flat. The staff is made to represent the Key of F, by so placing a flat as to represent the new pitch. The signature of the Key of F is said to be one flat.

KEY OF F.
NEW PITCH
B FLAT.

Moderato.

Fine.

Da Capo after Repeat.

No. 61.—Get the measure of each part of this lesson well in mind before putting the hands together. Count steadily.

Moderato.

GOING HOME.

No. 62.—Where there are two consecutive tones at the same pitch for singing, the instrument may make one as long as both. Let the quality of tone be joyful.

Allegretto.

Joyous words, joy-ous words, How they ring o'er the main, Go-ing home, go-ing home, To our

own land a-gain! To our own dear home, we're go-ing home, To our own dear home, sweet home, sweet home!

No. 63.—A moderate degree of power in music is called *mezzo*, and is usually indicated by the letter *m*; a soft power is called *piano* (*p*), and a loud power *forte* (*f*). The effect of a mark of power (technically called a *Dynamic Mark*) continues to the next mark, or to the end of the section or piece.

DYNAMIC MARKS.
MEZZO, PIANO, FORTE.

Moderato.

No. 64.

COMMON CHORD OF F. CHORDS OF F AND C.

DUET EXERCISE IN F.

No. 65.—Observe that the melody, or “air” of this piece, is partly with the left hand player; in the “secondo,” in base clef.

The image shows a page from a musical score for the opera 'Sera' by Giuseppe Verdi. The score is written for piano and voice. It is divided into two systems, each with a piano part on the left and a voice part on the right. The piano part is in 6/4 time and features a complex, rhythmic melody. The voice part is in 6/4 time and features a simple, melodic line. The score includes markings for 'Andantino', 'Sera', 'Fine', and 'D.C.'.

LESSONS IN THE KEY OF B FLAT.

No. 66.—To make the key of B flat, play the pitches that make the key of F, with the exception of E; omit that, and play E flat instead.

The staff is made to represent the key of B flat by means of two flats, which make all the degrees that stood for B and E stand for B flat and E flat.

The star is made to represent the key of 2 flat by means of two flats, which make all the degrees that stood for 2 and 2 stand for 2 flat and 2 flat.

Moderato.

KEY OF B FLAT.

No. 67.—

[illegible]

I AM COMING. (Summer's Song.)

No. 67.—*Power and quality* must be left very much to the performer; the words here indicate what they should be. Play the piece well before singing it.

Allegretto.

I am com-ing, glad-ly com-ing, With my ros-es fresh and new; Give me wel-come, heart-y wel-come, For the joys I bring to you. No more cold to chill my blossoms, No more clouds to hide my blue, I am com-ing, give me welcome, For the joys I bring to you.

DUET EXERCISE IN B FLAT.

No. 68.—Where a legato mark connects two notes, it is usually in good taste to accent the first, and make the second light and short.

Allegretto.

SECONDO.

PRIMO.

Allegretto.

Fine.

D.C.

Allegretto.

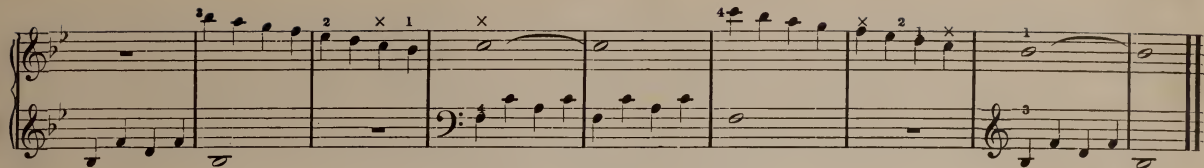
Fine.

D.C.

No. 69.—The treble clef is twice introduced upon the lower staff here, to *simplify the notation*. If the seventh and eighth measures of the base, were represented by the base staff, it would have to be made enlarged by lines above. Make only a lateral motion of the hand. Begin *moderato*.

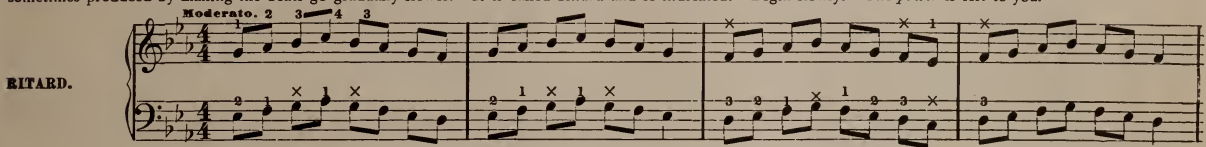
Allegretto.

Allegretto.



LESSONS IN THE KEY OF E FLAT.

No. 70.—To make the Key of E flat, use the pitches of the Key of B flat, with the exception of A; instead of which, play A flat. A graceful musical effect is sometimes produced by making the beats go gradually slower. It is called *Ritard* and so indicated. Begin slowly. The *power* is left to you.

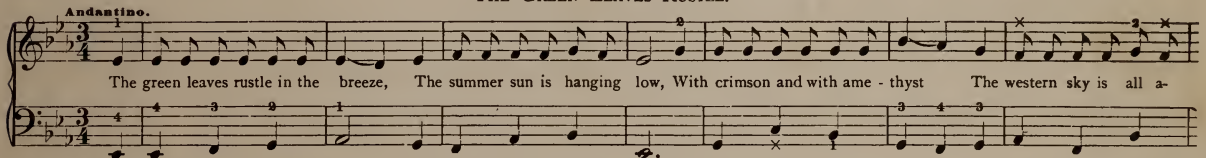


BITARD.

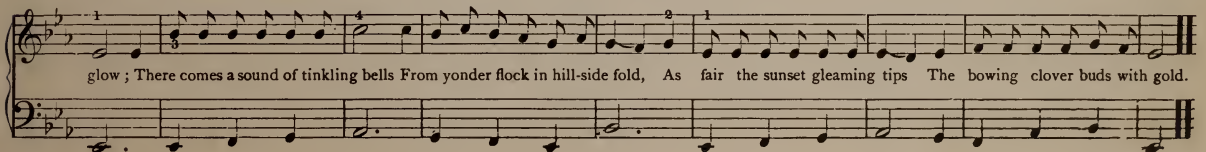


No. 71.—Where the same pitch is repeated several times for the voice, the organ may make a continuous tone. This lesson will be somewhat difficult for the beginner. Play it well before singing.

THE GREEN LEAVES RUSTLE.



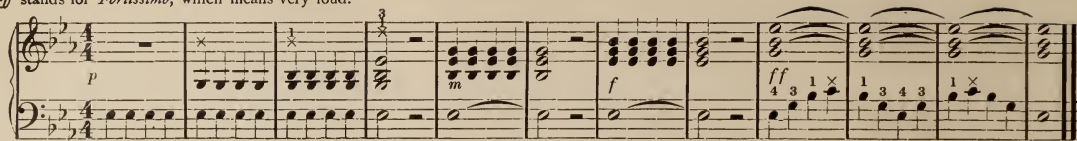
The green leaves rustle in the breeze, The summer sun is hanging low, With crimson and with ame - thyst The western sky is all a-



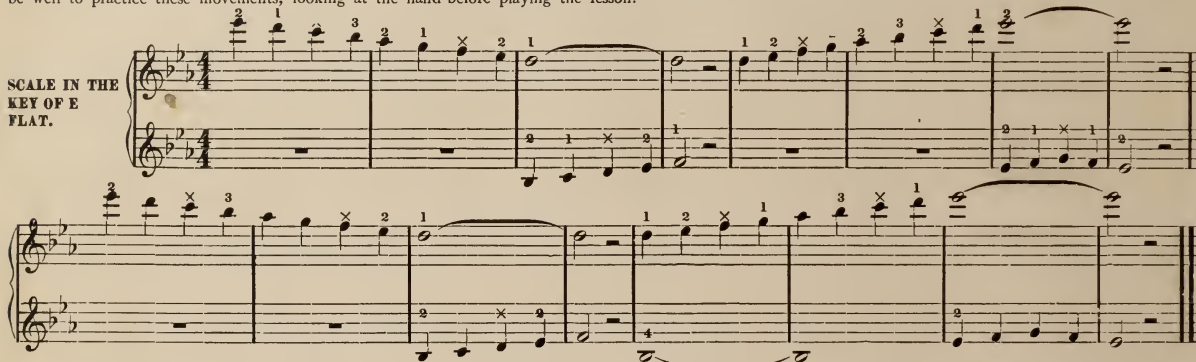
glow ; There comes a sound of tinkling bells From yonder flock in hill-side fold, As fair the sunset gleaming tips The bowing clover buds with gold.

No. 72.—*ff* stands for *Fortissimo*, which means very loud.

COMMON
CHORD OF E
FLAT.
FORTISSIMO.

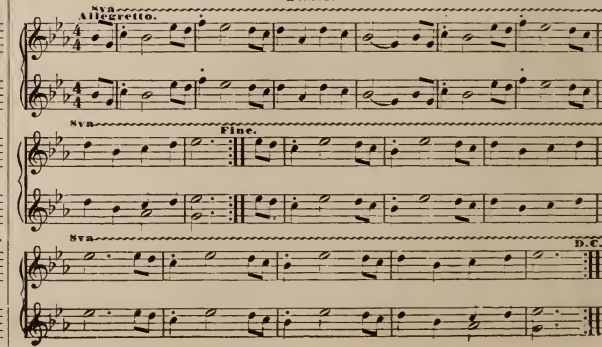
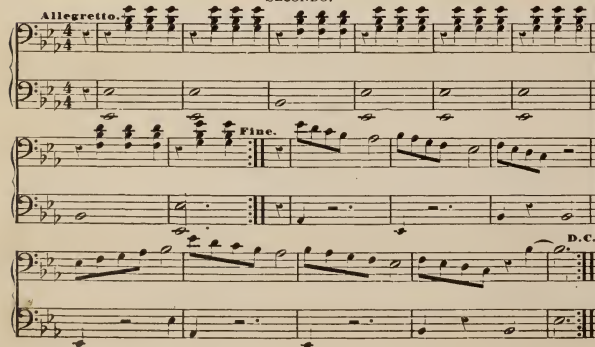


No. 73.—This scale requires the *third* finger to cross over the thumb, in descending, and the thumb to pass under the third finger, in ascending. It would be well to practice these movements, looking at the hand before playing the lesson.



DUET EXERCISE IN E FLAT.

No. 73½.—This duet will require more practice than any of its predecessors—especially the Secondo. Make the notes with dots over them light.



LESSONS IN THE KEY OF A FLAT.

No. 74.—The Key of A flat has the same pitches as E flat, with the exception of D; that is omitted, and D flat substituted—making four flats the signature, or rather requiring four flats to make the staff represent the key, which arrangement becomes the signature.

KEY OF A FLAT.

Allegretto. 4

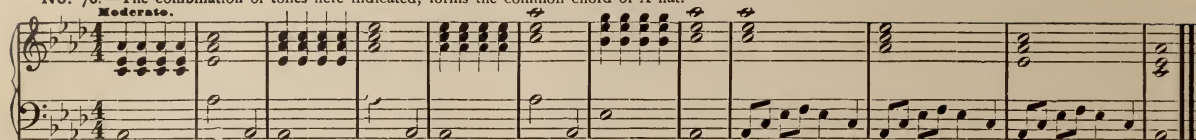
THERE HE SWINGS. (The Bluebird)

No. 75—*Moderato.*

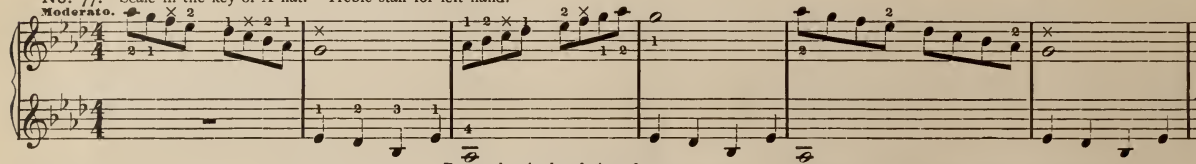
There he swings! there he swings on top - most bough, Hear his song! hear his blithe, merry song; There is one on - ly, one who sings it,

so, 'Tis my bluebird, the first of the throng, 'Tis my bluebird, 'Tis my bluebird, Always first among the heralds sweet of song.

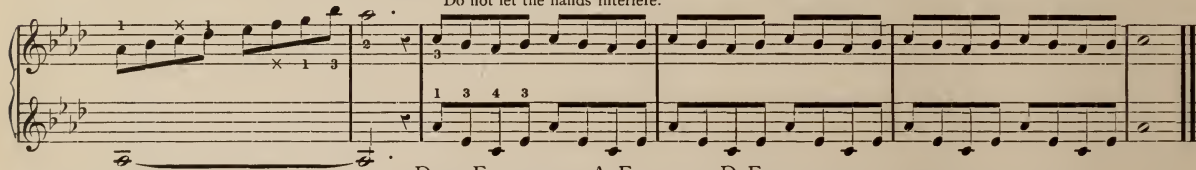
No. 76.—The combination of tones here indicated, forms the common chord of A flat.



No. 77.—Scale in the key of A flat. Treble staff for left hand.



Do not let the hands interfere.



DUET EXERCISE IN A FLAT, AND D FLAT.

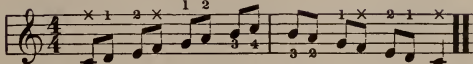
No. 78.—Before practicing this duet, touch all the black keys, and each white key *next below* the black groups. This gives the key of D flat. Touch all the black keys, and each white key *next above* and *next below* each black group of *three*. This gives the key of G flat.

| | |
|--|--|
| <p><i>Andantino.</i></p> <p><i>Fine.</i></p> | <p><i>Andantino.</i></p> <p><i>Fine.</i></p> |
| <p><i>Andantino.</i></p> <p><i>D.C.</i></p> | <p><i>Andantino.</i></p> <p><i>D.C.</i></p> |

ORGAN LESSONS.

SECOND COURSE.

SCALES IN THE KEY OF C.


No. 79.—Right hand play this: 

Commit it to memory, then look at the hand while you try to observe the following directions:

Do not raise the hand when the thumb goes under or the finger over.

Do not *twist* the hand at those places; let it move laterally only.

Play this scale, commencing an octave above middle C. Then two octaves above middle C.

Left hand play this: 

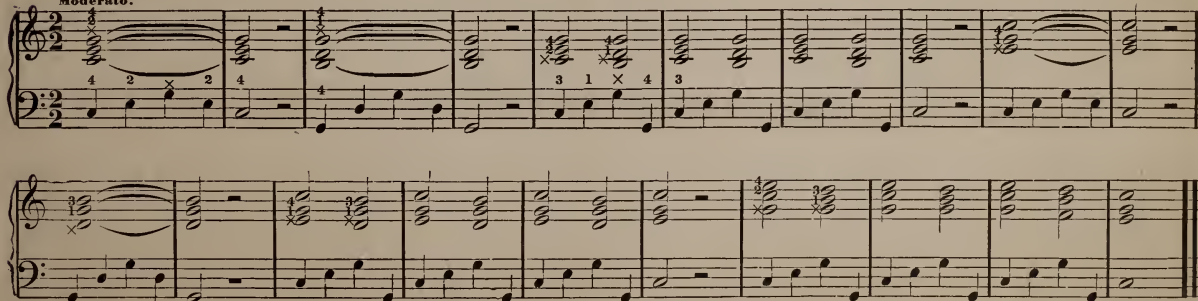
Hand quiet; moving laterally only. Watch it until it does the work rightly.

Play this scale, commencing with middle C. Then two octaves below middle C.

This work should be done faithfully, and then both hands should play together *one octave*, beginning at the various key-notes of this key mentioned above.

No. 80.—Chords in the Key of C. Count two in the measure. Half-note is beat-note.

Moderato.



No. 81.—Observe that the third finger holds the sustained tone in the first half of the piece, and the fourth finger in the last part. Vary the expression. Do not roll the left hand.

Moderate.

No. 82.—Do not leave this lesson until you can go smoothly from one chord to the next.

Moderate.

No. 83.—Grazioso means *gracefully*.

WALTZ EXERCISE.

Grazioso.

MUSIC'S GREETING. (Trio.)

No. 84.—For remarks on *modulation*, see next page.

Andante.

How we love thy kindly greet - ing, Music, music, heavenly friend ; In the midst of cares re-treat - ing, Peace and rest thy numbers send.

Ev - er in life's va-ried sto - ry, With us where thou canst abide, Ev - er on-ward to the glo - ry Waiting on the oth-er side.

No. 85.—In playing from vocal parts (called *Vocal Score*) one part may be played as written and the others sustained, as in No. 1 of the following examples, or if the voices give the rhythmic form well, the plan of No. 2 may be followed.

In giving out a vocal piece on the organ the rhythm should be marked by at least one part.

MUSIC'S GREETING. (As played for Singing. No. 1.)

Andante.

No. 86.—

MUSIC'S GREETING. (As played for Singing. No. 2.)

Andante.

ORGAN LESSONS.—SECOND COURSE.

WAITING TOGETHER.

No. 87.—If you will sing and play the seventh measure of the following song, and stop with the word "boyish," you will find that you want G for the key-note next, although the piece being in the Key of C you will want to get back there before long. This going to another key in the course of a piece of music, is called *MODULATION*. When a sharp (or flat) is used in the course of a piece of music, it is called an *Accidental*. As an Accidental it has not so much power as it has in the signature place; as an Accidental it only affects the degree on which it is placed, for the *remainder of the measure*. (See *NORMAL MUSICAL HAND-BOOK*.)

Affetuoso means with tenderness and pathos. Let the words indicate the *power* and *quality*.

Affetuoso.

A - lone in the dear old homestead That once was so full of life, Ringing with girlish laughter, Echo ing with boyish strife, We

two are waiting to - geth - er, And oft as the shadows come With tremulous voice he calls me "It is dark ! are the children at home? It is

dark ! It is dark ! are the children all at home?" "Yes love," and I answer gently, "They 're home long and long a - go;" Then I

sing him the songs he loves best ; And I sing them so soft and low, That the old man drops to slumber, With his head upon his hand ; And I

tell to myself the number, At home in the bet - ter land, At home, at home, At home in the bet - ter land.

Ritard.

CHROMATIC TONE EXERCISE.

No. 88.—When a tone not belonging to a key is introduced into it, in such a way as not to cause a change of key, it is called a CHROMATIC TONE. As C would sound well in this piece as key-note, while F sharp is heard, that tone is Chromatic here. In the previous piece, F sharp was seven, in the Key of G ; here it is *sharp four*, in the Key of C. Chromatic tones are pleasant visitors.

Tones belonging to keys are called DIATONIC TONES. We have used only Diatonic tones up to this number.

Moderato.

FINE.

Ritard. . . D. C.

No. 89.—In one measure of this piece we have F sharp in the first half and F in the last half. To stop the effect of the sharp on that line, and make it stand for F, a character called a NATURAL is used. The word "natural," in music, has no meaning of *naturalness*, but has reference to *pitch*, like *flat* or *sharp*. All are alike in naturalness. (See chapter on "technical terms," in NORMAL MUSICAL HAND-BOOK.)

Moderato.

No. 89.—The new chromatic tones here are sharp two, flat six, and sharp one. The word "chromatic" originally signified something about coloring. It is pleasant to think of chromatic tones as giving a richer *coloring* (so to speak) to music. *Adagio* means quite slow.

No. 90.—The new chromatic tones here are sharp two, flat six, and sharp one. The word "chromatic" originally signified something about coloring. It is pleasant to think of chromatic tones as giving a richer *coloring* (so to speak) to music. *Adagio* means quite slow.

Adagio.

No. 91.—CHROMATIC SCALE. All the tones in music may be put in one key. The regular members of the key will be the diatonic tones—all the rest will be chromatic tones. Diatonic and chromatic tones in this order make what is called the CHROMATIC SCALE. Commit these scales to memory, and play them with each hand separately until they go well.

The ear will now perceive that when every key (white and black) of the instrument is touched successively, ascending or descending, there is the same difference of pitch (interval) between *any two* that are next to each other, whether they are white, or white and black. This smallest interval used in music is called a HALF-STEP. The chromatic scale is a succession of half-steps. E and F, B and C are half-steps apart, just as F and F sharp, or B and B flat are; so diatonic tones make some half-steps, although they are mostly STEPS apart when in scale order. (For fuller naming and instruction with regard to intervals, see NORMAL MUSICAL HAND-BOOK.)

No. 92.—

No. 93.—MINOR AND MAJOR KEYS. Touch all the notes of the Key of C excepting G; omit that, and play G sharp instead. This makes not only another key, but a key of a different kind—more sad or plaintive. It is called a MINOR KEY. Up to this point we have been using only MAJOR KEYS. A is the key-note of this minor key.

Minor Keys are named from their key-notes as Major Keys are. This is the key of A minor. The tones of Minor Keys, like those of Major Keys, are named one, two, three, four, etc.; or tonic, dominant, subdominant, etc. Six and seven are a STEP AND A HALF apart. The Major and Minor keys that have nearly the same tones (as C Major and this A Minor) are said to be RELATIVE to each other.

In representing a Minor Key, the staff commences as it does for its relative Major, so the signature is the same for both, but where the peculiar tone of the Minor Key is wanted (in this case G sharp) it is indicated by an accidental.

Moderato.

No. 94.—Relative Major and Minor Keys mingle pleasantly in the same piece.

The eighth is beat-note here if the piece is played in sextuple measure, but sometimes such a piece is played in double measure, with a dotted quarter, or its value, with each beat. When this is the case, the piece is said to be in COMPOUND DOUBLE MEASURE. Play the piece slowly at first in sextuple measure, then with the right movement in compound double.

(A truer indicating of compound double measure would be by a dotted 4 for the lower figure. See NORMAL MUSICAL HANDBOOK.)

Andantino.

ORGAN LESSONS.—SECOND COURSE.

ENDEAVOR.

No. 95.—Observe which part of this song is in A Minor, and which in its relative major (Key of C). Let the words indicate the right *power* and *quality*.

Expressivo.

1. A moan - ing cry as the world goes by, Thro' gloom of cloud and glory of sky, Rings in my ears for - ev - er; And
 2. And e - ven though af - ter care and toil, I see my hope from kind - ly soil, Though late still bloom - ing ev - er, Per -
 3. Oh, strive, en - deav - or, it pro - fits more To fight and fail on time's dull shore, Than i - dly sit for - ev - er; For to

what, oh, what does it pro - fit a man, To plow and sow, and stu - dy and plan, And reap the har - vest nev - er? "A -
 chance, the prize were not wor - thy the pain, Per - chance this fret and wast - ing of brain, Wins its true guer - don nev - er! "A -
 him who bar - eth his arm to the strife, Firm at his post in the bat - tle of life, The vic - t'ry fail - eth nev - er. There -

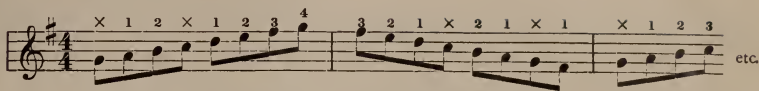
bide in truth, a - bide," Spake a low voice at my side, "A - bide thou, a - bide thou, a - bide thou and en - deav - or!"
 bide in truth, a - bide," Still the ten - der voice re - plied, "A - bide thou," etc.
 fore in faith a - bide, The earn - est voice still cried, "A - bide thou," etc.

ORGAN LESSONS.—SECOND COURSE.

45

SCALES IN G MAJOR. (Right Hand.)

No. 96.—Play, with the right hand alone, the following scale. Repeat it over and over until it goes smoothly. Do the same, beginning with each convenient key-note.

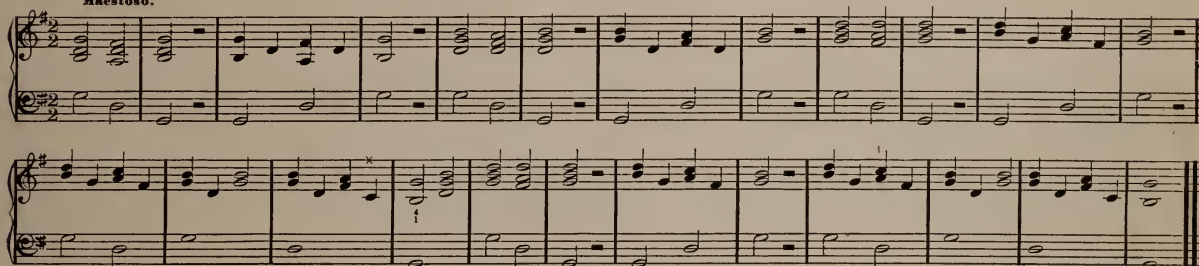


Play, with the left hand alone, in each convenient octave. Watch the hand, and correct any imperfections in position, or touch.



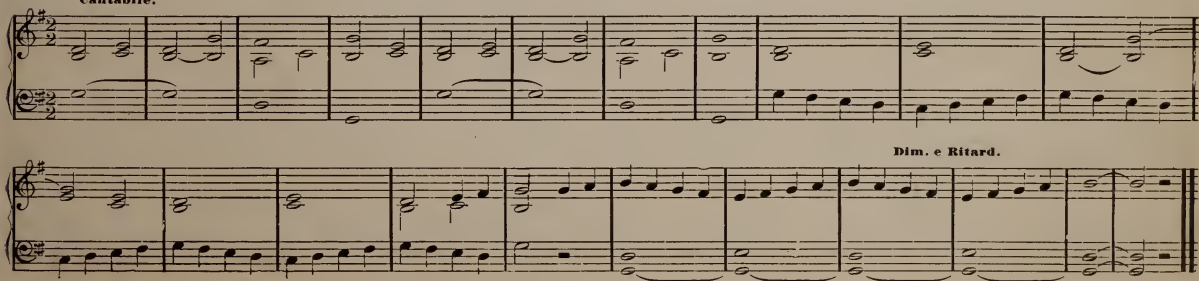
CHORD EXERCISE IN G MAJOR.

No. 97.—MAESTOSO. This mark of movement and expression means bold, strong, full, or majestic.



CANTABILE EXERCISE.

No. 98.—CANTABILE. This mark of movement and expression means "in singing style," and usually includes a soft power.



CHROMATIC EXERCISE IN G MAJOR.

No. 99.—The Chromatic tones used here, are sharp four, sharp two, and sharp one. In the measure before the Da Capo, a modulation takes place to the Key of D major, and from that a chromatic tone (sharp five in the key of D) leads pleasantly back to the home key.

The new character is called a *Pause*, and indicates a temporary suspension of a beat, and, consequently, of measure

E MINOR.

No. 100.—To form the relative minor of G major, omit D from that key and play D sharp. The result is the key of E minor. Six, of a major key, has the same pitch as one, of its relative minor. Three, of a minor key, has the same pitch as one, of its relative major.

No. 101.—

RELATIVE MAJOR AND MINOR EXERCISE.

PILGRIMS.

Words by ADELAIDE A. PROCTOR.

No. 102.—CON MOTO. This mark of expression signifies "with deep feeling or emotion."

Con Moto.

1. The way is long and drear - y, The path is bleak and
2. The snows lie thick a - round us, And gloom - y is the

bare, Our feet are worn and wea - ry, But we will not de - spair; More heav - y was thy bur - then, More
night, The tem - pest wails a - bove us, The stars have hid their light; But bleak - er was the dark - ness 'Round

des - o - late thy way; O Lamb of God, O Lamb of God who tak - eth the sin of the world a - way, Have mercy up - on us!
Calv'ry's cross that day; O Lamb of God, etc.

SCALES IN D MAJOR.

No. 103.—The scale in the key of D Major is favorable for practice with both hands together, and, having acquired the scales of G and C, which are more difficult, may be practiced in a more complete way than the others. Slow at first.

End with the key-note when these two measures have been sufficiently repeated.

After the first four measures have been repeated sufficiently, end with the arpeggio.

Repeat same as above.

CHORD AND SCALE EXERCISE IN D MAJOR.

No. 104.—No tune is so interpreted that it gives the author's idea, until it has the right *movement* and the right *expression*. But the learner should not try for these things at first. Simply play slow enough to "keep the time," which means, make no interruption in the beats. When this is done, do the rest.

Allegretto. Fine.

D. C.

No. 105.—
Andantino.

SUMMER LONGINGS.

Words by D. F. McCARTHY.

1. Ah, my heart is wea - ry wait - ing, Waiting for the May!
2. Ah, my heart is wea - ry long - ing, Longing for the May!

Ah, my heart is wea - ry wait - ing, Wait - ing for the May! Wait - ing for the pleas - ant ram - bles, Where the fra - grant haw - thorn bram - bles,
Ah, my heart is wea - ry long - ing, Long - ing for the May! Long - ing to es - cape from stud - y, To the young face, fair and rud - dy,

With the wood - bine al - ter - nat - ing, Scent the dew - y way. Ah, my heart is wea - ry wait - ing, Wait - ing for the May!
And the thou - sand charms be - long - ing To the sum - mer day. Ah, my heart is wea - ry long - ing, Long - ing for the May!

Wait - - ing for the May! Wait - - ing for the May! Ah, my heart is wea - ry wait - ing, Waiting for the May!
Long - - ing for the May! Long - - ing for the May! Ah, my heart is wea - ry long - ing, Longing for the May!

DIATONIC AND CHROMATIC SCALES IN A MAJOR.

No. 109.—Play this scale in the Key of A major several times, ascending and descending, before playing the whole note to end with.

As the Chromatic scale is produced by touching every successive key of the instrument, (white or black) it is essentially the same in all the musical keys; so if it is played well in one key, it can be played at once in all. It is, however, different in notation or representation, according to the key in which it is used.

Every major key may have a chromatic tone wherever it has an interval of a step. (The minor keys may have chromatic tones at the steps, and *two* at every step and a-half.)

Each chromatic tone has two names (sharp one—flat two; sharp two—flat three, etc.). In this key, five is E, and six is F sharp, and the chromatic tone between them, as sharp five, is E sharp; and as flat six is F (same in pitch), six being F sharp, sharp six is F DOUBLE SHARP. To make the F sharp line stand for double sharp, a character called a *double sharp* is used.

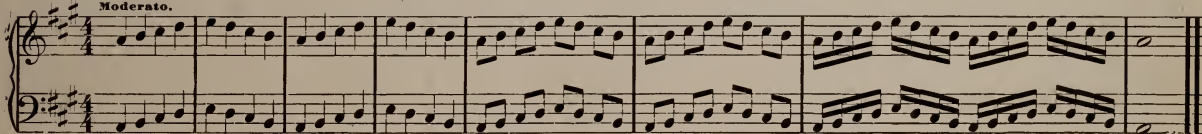
A double sharp makes a degree of the staff already sharped, stand for a pitch a half-step higher.



SIXTEENTH NOTES.

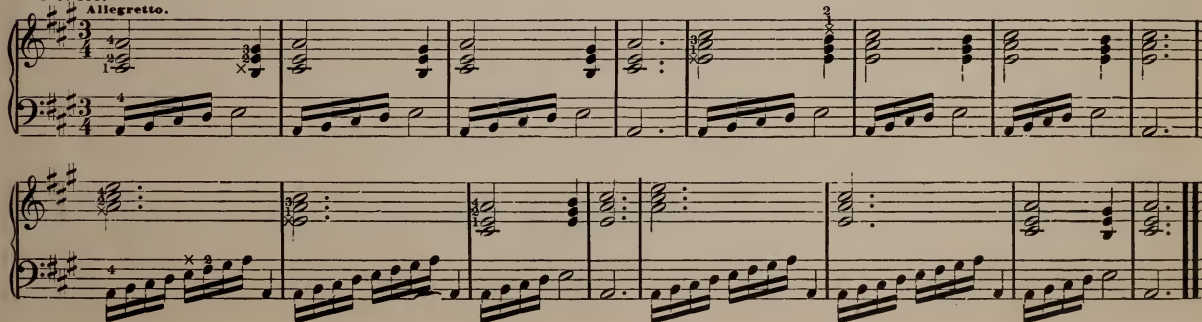
No. 110.—Repeat the measure of the Sixteenth notes several times before closing.

Moderato.



CHORD AND SCALE EXERCISE IN A MAJOR.

No. 111.—*Allegretto.*



MARCH MOVEMENT.

No. 112.—Dotted eighths. "A tempo" means, resume the movement.

Maestoso.

Ritard. *A tempo.*

SCALE AND ARPEGGIO IN A MAJOR.

No. 113.—The left hand is represented partly on the treble staff, to avoid enlarging base staff, or changing clefs. Commence slowly.

ORGAN LESSONS.—SECOND COURSE.

53

RELATIVE MAJOR AND MINOR EXERCISE; A AND F SHARP.

No. 114.—Eighth rest.
Waltz movement.

First system: Treble clef, 3/4 time. Right hand: melody with eighth notes and rests. Left hand: bass line with eighth notes. Dynamics: *m* (mezzo) and *f* (forte). Articulation: 'x' and '1' above notes.

Second system: Treble clef. Right hand: melody. Left hand: bass line. Dynamics: *m* (mezzo) and *p* (piano). Articulation: 'x' and '1' above notes. Marking: "Fine." above the first measure.

Third system: Treble clef. Right hand: melody. Left hand: bass line. Dynamics: *p* (piano). Articulation: 'x' and '1' above notes. Marking: "D. C." (Da Capo) at the end.

CHROMATIC EXERCISE IN A MAJOR.

No. 115.—Sharp four, sharp two, sharp five, sharp six, and modulations.
Andante.

First system: Treble clef, 4/4 time. Right hand: melody with chromatic passages. Left hand: bass line with chromatic passages. Marking: "Andante." above the first measure.

Second system: Treble clef. Right hand: melody. Left hand: bass line. Marking: "Andante." above the first measure.

Third system: Treble clef. Right hand: melody. Left hand: bass line. Marking: "Andante." above the first measure.

Fourth system: Treble clef. Right hand: melody. Left hand: bass line. Marking: "Andante." above the first measure.

Fifth system: Treble clef. Right hand: melody. Left hand: bass line. Marking: "Andante." above the first measure.

Sixth system: Treble clef. Right hand: melody. Left hand: bass line. Marking: "Andante." above the first measure.

Seventh system: Treble clef. Right hand: melody. Left hand: bass line. Marking: "Andante." above the first measure.

Eighth system: Treble clef. Right hand: melody. Left hand: bass line. Marking: "Andante." above the first measure.

Ninth system: Treble clef. Right hand: melody. Left hand: bass line. Marking: "Andante." above the first measure.

Tenth system: Treble clef. Right hand: melody. Left hand: bass line. Marking: "Andante." above the first measure.

Eleventh system: Treble clef. Right hand: melody. Left hand: bass line. Marking: "Andante." above the first measure.

Twelfth system: Treble clef. Right hand: melody. Left hand: bass line. Marking: "Andante." above the first measure.

Thirteenth system: Treble clef. Right hand: melody. Left hand: bass line. Marking: "Andante." above the first measure.

Fourteenth system: Treble clef. Right hand: melody. Left hand: bass line. Marking: "Andante." above the first measure.

Fifteenth system: Treble clef. Right hand: melody. Left hand: bass line. Marking: "Andante." above the first measure.

Sixteenth system: Treble clef. Right hand: melody. Left hand: bass line. Marking: "Andante." above the first measure.

Seventeenth system: Treble clef. Right hand: melody. Left hand: bass line. Marking: "Andante." above the first measure.

Eighteenth system: Treble clef. Right hand: melody. Left hand: bass line. Marking: "Andante." above the first measure.

Nineteenth system: Treble clef. Right hand: melody. Left hand: bass line. Marking: "Andante." above the first measure.

Twentieth system: Treble clef. Right hand: melody. Left hand: bass line. Marking: "Andante." above the first measure.

Twenty-first system: Treble clef. Right hand: melody. Left hand: bass line. Marking: "Andante." above the first measure.

Twenty-second system: Treble clef. Right hand: melody. Left hand: bass line. Marking: "Andante." above the first measure.

Twenty-third system: Treble clef. Right hand: melody. Left hand: bass line. Marking: "Andante." above the first measure.

Twenty-fourth system: Treble clef. Right hand: melody. Left hand: bass line. Marking: "Andante." above the first measure.

Twenty-fifth system: Treble clef. Right hand: melody. Left hand: bass line. Marking: "Andante." above the first measure.

Twenty-sixth system: Treble clef. Right hand: melody. Left hand: bass line. Marking: "Andante." above the first measure.

Twenty-seventh system: Treble clef. Right hand: melody. Left hand: bass line. Marking: "Andante." above the first measure.

Twenty-eighth system: Treble clef. Right hand: melody. Left hand: bass line. Marking: "Andante." above the first measure.

Twenty-ninth system: Treble clef. Right hand: melody. Left hand: bass line. Marking: "Andante." above the first measure.

Thirtieth system: Treble clef. Right hand: melody. Left hand: bass line. Marking: "Andante." above the first measure.

Thirty-first system: Treble clef. Right hand: melody. Left hand: bass line. Marking: "Andante." above the first measure.

Thirty-second system: Treble clef. Right hand: melody. Left hand: bass line. Marking: "Andante." above the first measure.

Thirty-third system: Treble clef. Right hand: melody. Left hand: bass line. Marking: "Andante." above the first measure.

Thirty-fourth system: Treble clef. Right hand: melody. Left hand: bass line. Marking: "Andante." above the first measure.

Thirty-fifth system: Treble clef. Right hand: melody. Left hand: bass line. Marking: "Andante." above the first measure.

Thirty-sixth system: Treble clef. Right hand: melody. Left hand: bass line. Marking: "Andante." above the first measure.

Thirty-seventh system: Treble clef. Right hand: melody. Left hand: bass line. Marking: "Andante." above the first measure.

Thirty-eighth system: Treble clef. Right hand: melody. Left hand: bass line. Marking: "Andante." above the first measure.

Thirty-ninth system: Treble clef. Right hand: melody. Left hand: bass line. Marking: "Andante." above the first measure.

Fortieth system: Treble clef. Right hand: melody. Left hand: bass line. Marking: "Andante." above the first measure.

Forty-first system: Treble clef. Right hand: melody. Left hand: bass line. Marking: "Andante." above the first measure.

Forty-second system: Treble clef. Right hand: melody. Left hand: bass line. Marking: "Andante." above the first measure.

Forty-third system: Treble clef. Right hand: melody. Left hand: bass line. Marking: "Andante." above the first measure.

Forty-fourth system: Treble clef. Right hand: melody. Left hand: bass line. Marking: "Andante." above the first measure.

Forty-fifth system: Treble clef. Right hand: melody. Left hand: bass line. Marking: "Andante." above the first measure.

Forty-sixth system: Treble clef. Right hand: melody. Left hand: bass line. Marking: "Andante." above the first measure.

Forty-seventh system: Treble clef. Right hand: melody. Left hand: bass line. Marking: "Andante." above the first measure.

Forty-eighth system: Treble clef. Right hand: melody. Left hand: bass line. Marking: "Andante." above the first measure.

Forty-ninth system: Treble clef. Right hand: melody. Left hand: bass line. Marking: "Andante." above the first measure.

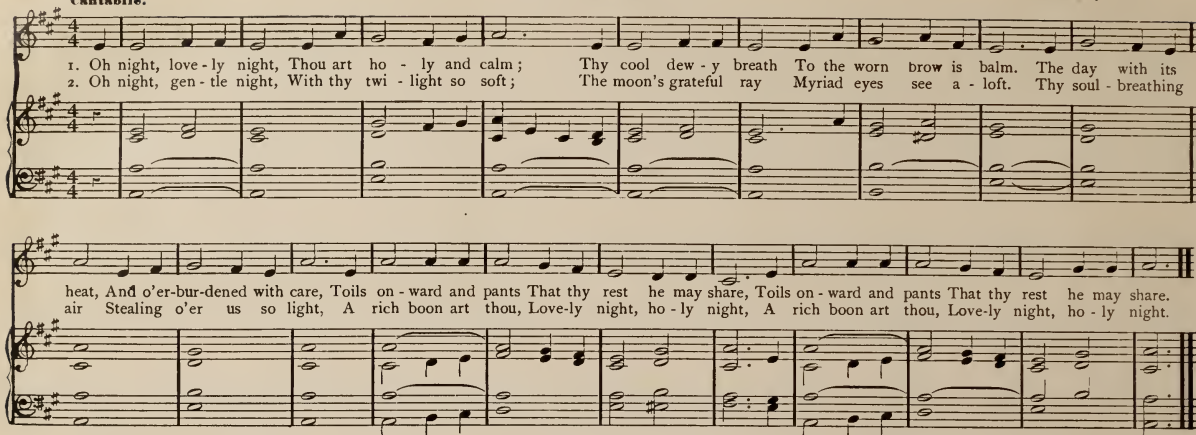
Fiftieth system: Treble clef. Right hand: melody. Left hand: bass line. Marking: "Andante." above the first measure.

No. 116.—

Cantabile.

NIGHT, LOVELY NIGHT.

Words by "ZILLA"

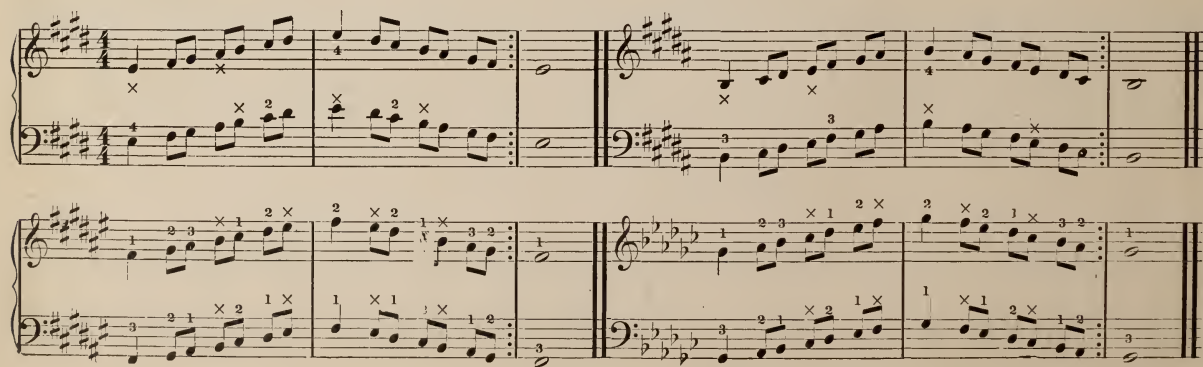


1. Oh night, love-ly night, Thou art ho-ly and calm; Thy cool dew-y breath To the worn brow is balm. The day with its
2. Oh night, gen-tle night, With thy twi- light so soft; The moon's grateful ray Myriad eyes see a-loft. Thy soul-breathing
heat, And o'er-bur-dened with care, Toils on-ward and pants That thy rest he may share, Toils on-ward and pants That thy rest he may share.
air Stealing o'er us so light, A rich boon art thou, Love-ly night, ho-ly night, A rich boon art thou, Love-ly night, ho-ly night.

MAJOR SCALES IN E, B, F \sharp , AND G \flat .

No. 117.—The scales in E and B Major are among the easiest. It will not take many repetitions to make them go well.

From F sharp to G flat, is said to be an *Enharmonic change*. So an enharmonic change from the scale of F sharp to that of G flat, is only a change in representation. The scales are alike in performance, and in sound. They are difficult, and will require considerable practice.



No. 118.—The relative minor of the key of E major, is the key of C sharp minor. B sharp is the peculiar tone.

Tempo di Marcia. (March movement.)

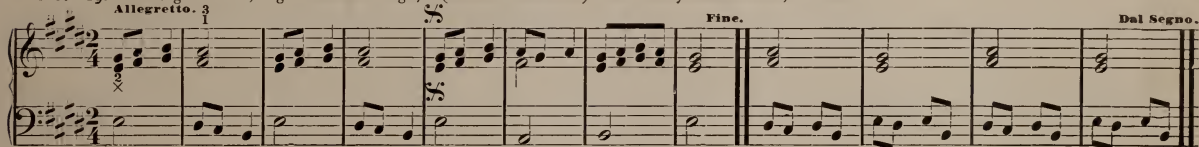


No. 119.—Dal Segno means, "go back to the sign," (the new character.) Fine always means Finis, or end.

Allegretto. 3

Fine.

Dal Segno.



CHROMATIC EXERCISE IN E MAJOR.

No. 120.—Groups of three tones are sometimes called TRIPLETS. When this is the case, they are represented by three notes, grouped together, and indicated by the figure 3, which three notes are only as long as two of the same denomination, elsewhere in the piece.

The chromatic tones here are sharp six, and sharp one.

Andantino.



No. 121.—

Allegretto.

SUNSET.

Words by J. E. CALEPENTRA.

1. Sun-set in the flow-ry dale, Sun-set in the sil-ver bay; Ev'ning spreads her eb-on veil, Dark-er shadows round us play;
 2. Sun-set in the gold-en west, Steeped in dew each flow-ret weeps; 'Tis the sa-cred hour of rest, Labor's o'er and sor-row sleeps.

Slow-ly o'er the dis-tant scene Falls the glo-rious, set-ting sun— Who can tell what he hath seen, Since the bus-y day be-gun.
 Calm and blessed are the hours, When the bus-y day is done; Peace and sweet re-pose be ours, Tran-quil as the set-ting sun.

SCALES AND CHORDS IN F MAJOR AND D MINOR.

No. 122.—The scale of F Major, is one of the most difficult. The tones of a minor key may be put in scale form. This is one of the easiest, and so a good one to begin with. Make thorough work of scale playing; repeat many times, never playing so fast as to blunder. Observe two modulations in the chord lesson. To find what keys the modulations bring in, see what tones are not in the key of F, and what keys they are in, that is, what key-notes they temporarily make. To form the relative minor of this key, use C sharp instead of C.

Moderato.

No. 123.—

DOUBLE NOTES, LEFT HAND.

Allegretto. 2 1

DOUBLE NOTES, RIGHT HAND.

No. 124.—Begin this lesson by making four beats in each measure, counting one to each syllable ; when this goes well, make double measures.

Andantino.

SCALE AND ARPEGGIO IN F MAJOR.

No. 125.—This scale of two octaves, is kept within the staff by means of "Ottava." "Loco" means that the staff returns to its usual signification.

No. 126.—

ECHOES.

Words by ADELAIDE A. PROCTOR.

Affetuoso.

1. Still the an - gel stars are shin - ing, Still the rip - pling wa - ters flow ;
 2. Still the wood is dim and lone - ly, Still the plashing fount - ains play ;
 3. Still the bird of night com - plain - eth, (Now in - deed her song is pain ;)

But the an - gel voice is si - lent, That I heard so long a - go ; Hark the ech - oes murmur low, Long a - go, Long a - go.
 But the past and all its beau - ty, Whither has it fled a - way ? Hark the mournful ech - oes say, Fled a - way, Fled a - way.
 Visions of my hap - py hours, Do I call, and call in vain ? Hark the ech - oes cry a - gain, All in vain, All in vain.

RELATIVE MAJOR AND MINOR EXERCISE. F AND D.

No. 127.—Begin by counting four with each measure, instead of two ; afterward, as written. AGITATO means in an agitated manner.

Agitato.

CHROMATIC EXERCISE IN F MAJOR.

No. 128.—B flat being four in this key, sharp four is B natural, and is represented by means of the character called the natural; which makes the degree of the staff that stood for B flat, stand for a pitch a half-step *higher*. It will be remembered that this same character sometimes makes a line, or space, stand for a pitch a half-step *lower* (when previously affected by a sharp), and therefore, that the natural acts sometimes like a flat, and sometimes like a sharp—sometimes helping to represent diatonic, and sometimes chromatic tones, just as flats and sharps do.

Sharp four, sharp five, sharp six, sharp one and flat six.

Slow and soft.

SCALES AND CHORDS IN B FLAT MAJOR, AND G MINOR.

No. 129.—The scale in this major key is difficult. In the minor it is not difficult as minor scales go. They will both, however, require about the same amount of practice.

POLKA MOVEMENT.

No. 130.—Count four eighths, at first. In repeating first section, omit the two measures marked "First time," and play, instead, the measures marked "Second time."

RELATIVE MAJOR AND MINOR EXERCISE. B \flat AND G.

No. 131.—Observe that this is sextuple measure, and not compound double.

CHROMATIC EXERCISE IN B FLAT MAJOR.

No. 132.—Sharp four, sharp five, sharp two, sharp one, and flat six, are here used. This musical "coloring" will become agreeable, as you progress.

No. 133.—

GOOD-NIGHT, THOU GLORIOUS SUN.

Words by W. S. PASSMORE.

Moderato.

1. Good-night, thou wond'rous lamp of day, Speed on thy mis-sion rare; To
2. Yet seem'st thou loth to leave our sphere, For on thy fea-tures bright, There

sol-ace with thy joy-ous ray Some dis-tant hem-is-phere. Veil'd by thy cloak of crimson gold, Thy day's high du-ty done, Speed
mounts a blush so pure and clear, While bidding us "good night." To him who rules while thou dost shine Be cease-less hom-age done, For

no-blest work of heavenly mould, Good-night, thou glo-rious sun, Good-night, Good-night, Good-night, thou glo-rious sun.
us he framed the lamp di-vine, Good-night, thou glo-rious sun, Good-night, Good-night, Good-night, thou glo-rious sun.

ORGAN LESSONS.—SECOND COURSE.

MAJOR, MINOR, AND CHROMATIC SCALES IN E FLAT AND C.

No. 134.—The Chromatic scale is about the same in practice in every key; where represented in this key, it requires a DOUBLE FLAT to make a degree of the staff already flatted, stand for a pitch a half-step lower. Make thorough work of this scale practice.

No. 135.—

CHORD EXERCISE IN E FLAT MAJOR.

Moderato. (Compound double measure.)

POLKA MOVEMENT IN E \flat MAJOR.

No. 136.—Play slow enough to keep the measure unbroken—come to the movement gradually.

Allegretto.

REST EXERCISE.

No. 137.—Let the power of this piece vary according to your taste;—when the pitches ascend, the tones may swell, and vice versa.

At the small notes the measure ceases, and they are touched *AD LIBITUM*, that is, at the pleasure of the performer. It is in good taste, to play them slowly, and ritard, and so lead to the commencement of the piece, where the measure is resumed. Such a series of notes form a *CADENZA*.

Moderato.

EXERCISE IN C MINOR.

No. 138.—In the last measure out one, observe that the fourth finger slides off from one key to the next.

Grazioso. Compound double.

ORGAN LESSONS.—SECOND COURSE.

No. 139.—

SERENADE. (Solo and Quartet.)

If the Quartets are not sung, let the organ play them all the same.

Andantino.
SOLO.

1. Day - light is fad - ing fast from the lea,
2. Why art thou sleep - ing, why slum - ber on?

SOLO.

Ev - 'ning is
Mo - ments are

QUARTET.

Day - light is fad - ing, day - light is fad - ing;
Why art thou sleep - ing, why art thou sleep - ing?

SOLO.

shad - ing earth, air, and sea.
creep - ing, come, dear one, come!

QUARTET.

Earth, air, and sea,
Come, dear one, come!

Earth, air, and sea,
come, dear one, come!

Ritard.

spark - ling a - bove, Play in the wa - ters, wake, wake, my love!
thro' the green grove, Seem to be say - ing, wake, wake, my love!

Play in the wa - ters, wake, wake, my love!
Seem to be say - ing, wake, wake, my love!

CHROMATIC EXAMPLE IN E FLAT MAJOR.

No. 140.—Sharp four, sharp two, sharp six, sharp one, sharp five, in this key, and modulation to the key of B flat major. Expression left to player.

Moderate.

MAJOR AND MINOR SCALES. (A \flat , F, D \flat , G \flat and F \sharp .)

No. 141.—In making the enharmonic change from the key of G flat major, to the key of F sharp major, it is necessary to restore the staff to its natural condition before affecting its degrees with sharps. The relative minors of these three keys (D flat, G flat and F sharp,) we will not practice in for the present.

CHORD EXERCISE IN A FLAT MAJOR.

No. 142.—

Modesto.

Musical score for No. 142, Chord Exercise in A Flat Major, *Modesto*. The piece is in 4/4 time and consists of three systems of two staves each. The first system has 8 measures, the second has 5 measures, and the third has 6 measures. The right hand plays a continuous sequence of chords, while the left hand plays a simple bass line of quarter notes and rests.

RELATIVE MAJOR AND MINOR. A^b AND F.

No. 143.—

Allegretto.

Musical score for No. 143, Relative Major and Minor, *Allegretto*. The piece is in 4/4 time and consists of two systems of two staves each. The first system has 8 measures, and the second has 6 measures. The right hand plays a sequence of eighth and sixteenth notes with various fingerings and accents. The left hand plays a sequence of chords with some accidentals and fingerings.

CRES. AND DIM. EXAMPLES IN A FLAT MAJOR.

No. 144.—The expression of this piece should not be steadily piano, mezzo or forte, even for a measure or two; but constantly increasing and diminishing—generally as the pitches rise and fall. *Cres.* or the diverging marks, stand for CRESCENDO (increasing). *Dim.* or the converging marks, for DIMINUENDO. Play each part alone, then try to play both parts without breaking the measure. It will only be necessary to be careful, and play slowly enough.

Andantino.

Cres. p

Dim. f

Cres. p

CHROMATIC EXERCISE IN A FLAT MAJOR.

No. 145.—Sharp four, sharp two, sharp six, sharp one, flat six, flat five in the Key of A flat, and modulations to F minor and E flat major. "Dal Segno," to the sign ♯:

Andantino.

Fine.

Dal Segno.

No. 146.—

STARS OF THE SUMMER NIGHT.

Words by LONGFELLOW.

Andantino.

1. Stars of the sum-mer night, Far in yon a-zure deeps, Hide, hide your gold-en lights, My la-dy sleeps;
 2. Moon of the sum-mer night, Far down yon west-ern steep, Sink, sink in sil-ver light, My la-dy sleeps;
 3. Wind of the sum-mer night, Where yon-der woodbine creeps, Fold, fold thy pin-ions light, My la-dy sleeps;

Hide, hide your gold-en light, She sleeps, my la-dy sleeps, She sleeps, she sleeps, My la-dy sleeps, my la-dy sleeps.
 Sink, sink in sil-ver light, She sleeps, etc.
 Fold, fold thy pin-ions light, She sleeps, etc.

QUARTET.

Rit. e dim.

She sleeps, she sleeps, My la-dy sleeps, my la-dy sleeps.

"Now."

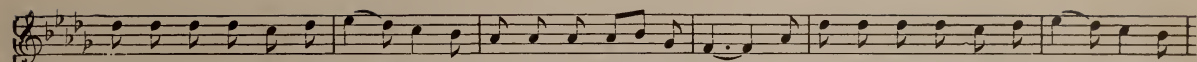
Words by ADELAIDE A. PROCTOR.

No. 147.—Notice which parts of the song are in D flat Major, and which in B flat Minor. The words sufficiently indicate the power and quality to be used.

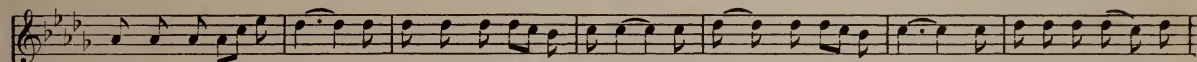
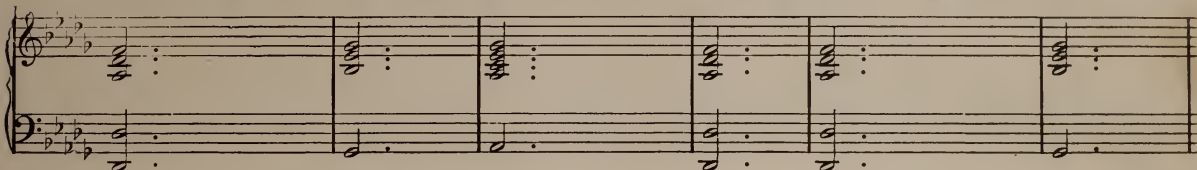
Maestoso (Compound Double.)

1. Rise! for the day is pass-ing, And you lie dream-ing on; The
 2. Rise! if the past de-tain you, Her sun and storms for-get; No

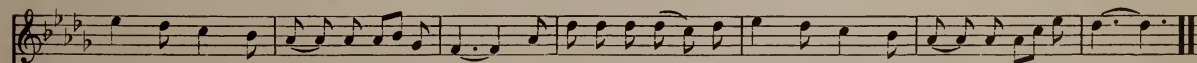
"Now."—Concluded.



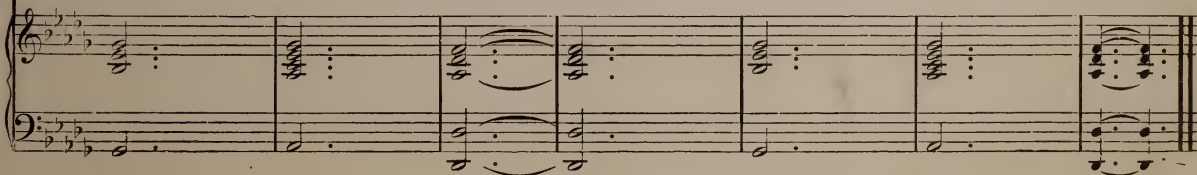
oth - ers have buckled their ar - mor, And forth to the fight have gone; The oth - ers have buckled their ar - mor, And
chains so un - worth-y to hold you, As those of a vain re - gret; No chains so un - worth-y to hold you, As



forth to the fight have gone. A place in the ranks a - waits you, Each one has some part to play; The past and the fu - ture are
those of a vain re - gret. Sad or bright she is life - less ev - er, Cast her phan - tom arms a - way; Nor look back save to learn the



noth - ing In the face of the stern to - day; The past and the fu - ture are noth - ing In the face of the stern to - day.
les - son Of a no - bler strife to - day; Nor look back save to learn the les - son Of a no - bler strife to - day.



ORGAN LESSONS.—SECOND COURSE.

MAJOR SCALES IN OCTAVES, THIRDS, SIXTHS AND TENTHS.

No. 148.—The scale practice thus far, has been a preparation for the more comprehensive and rapid work, of the same kind, that here follows.

This musical score, titled 'No. 148', presents a series of 14 major scale exercises, each spanning two staves (treble and bass clef). The exercises are organized into two columns of seven. Each exercise is a two-octave scale, with the first octave ascending and the second descending. The exercises are numbered 1 through 14 at the beginning of each staff. The key signatures and time signatures vary across the exercises, following a chromatic sequence: 1 (C major, 4/4), 2 (D major, 4/4), 3 (E major, 4/4), 4 (F# major, 4/4), 5 (G major, 4/4), 6 (A major, 4/4), 7 (B major, 4/4), 8 (C# major, 4/4), 9 (D# major, 4/4), 10 (E# major, 4/4), 11 (F major, 4/4), 12 (G major, 4/4), 13 (A major, 4/4), and 14 (B major, 4/4). The notation includes various musical symbols such as eighth and sixteenth notes, rests, and dynamic markings like 'x' and 'v'. The exercises are designed to be played in octaves, thirds, sixths, and tenths, as indicated by the title and the intervallic patterns in the notation.

MAJOR SCALES IN OCTAVES, THIRDS, SIXTHS AND TENTHS. Concluded.

14 15 16 17 18 19 20 21 22

DUET EXERCISE; RELATIVE MAJOR AND MINOR.

No. 149.—

SECONDO.

Allegretto.

Fine.

D.C.

PRIMO.

Allegretto.

Fine.

D.C.

MINOR SCALES IN OCTAVES, THIRDS, SIXTHS AND TENTHS.

No. 150.—

This musical score, titled "No. 150.—", is a page from a book of organ lessons. It contains 14 measures of music, arranged in two columns of seven measures each. Each measure consists of a grand staff with a treble and bass clef. The music is written in a minor key, with a key signature of one flat (B-flat). The tempo and meter are not explicitly stated, but the notation suggests a moderate, steady pace. The music is composed of eighth and sixteenth notes, often beamed together in groups. Fingering numbers (1-5) are indicated above many notes. Some notes are marked with an 'x', possibly indicating a specific technique or a point of emphasis. The measures are numbered 1 through 14 at the beginning of each line. The notation is clear and professional, typical of a music textbook.

CROSSING HAND EXERCISE, No. 1.

No. 151.—In the following piece the right hand plays sometimes on the upper part of the treble staff, and sometimes on the base staff, crossing over the left hand which keeps steadily on the lower part of the treble staff.

When the part that commences on one staff goes on another, no rests are used for that part.

Andantino.

The musical score for 'Crossing Hand Exercise, No. 1' is written in 4/4 time with a key signature of one sharp (F#). It consists of three systems of two staves each. The right hand alternates between the upper and lower staves, while the left hand remains on the lower staff. The piece ends with a 'Fine.' marking and a repeat sign.

No. 152.—

OCTAVE EXERCISE, No. 1.

Moderate.

The musical score for 'Octave Exercise, No. 1' is written in 3/4 time with a key signature of one sharp (F#). It consists of two systems of two staves each. The right hand plays octaves on the upper staff, and the left hand plays octaves on the lower staff. The piece includes a first ending and a second ending.

ORGAN LESSONS.—SECOND COURSE.

CROSSING HAND EXERCISE No. 2.

No. 153.—In this piece the notation for the hand that crosses over is kept on the same staff, by making it alternately a treble and a base staff.

Moderate.

Fine.

D.C.

No. 154.—

SEQUENCE.

Slow.

Dim.

ORGAN LESSONS.—SECOND COURSE.

75

No. 155.—

OCTAVE EXERCISE No. 2.

Moderate.

No. 156.—

DOTTED 8THS AND 32NDS.

Andante.

Fine.

No. 157.—

DOUBLE THIRDS.

OCTAVE EXERCISE No. 3.

No. 158.—

Moderato.

No. 159.

DUET EXERCISE, WITH CHROMATIC TONES.

SECONDO.

PRIMO.

ORGAN LESSONS.

THIRD COURSE.

INTERLUDES.

The following interludes are a part of the course, and should be practiced as such. For church service they should be committed to memory. Those that commence with a full measure may have a tone or chord as a prefix, to accommodate tunes that commence on the last beat of the measure, and those that commence with the last beat may omit, to accommodate tunes that begin with the full measure. Five of the key is a good prefix, though the first chord may generally be repeated for this purpose.

It is best generally *not* to stop the regular rhythmic flow through the entire hymn, no matter how many verses and interludes there may be; but tune and interlude should succeed each other in *perfect time*. There should also be no entire cessation of tone between tune and interlude, nor between interlude and tune again. Sometime the link may consist of a single tone, but more are better. The interludes written in one kind of measure will answer perfectly, (so far as measure is

concerned), for tunes in the same measure whatever the *variety* may be; for example, the same may have a quarter note to a beat, and the interlude a half, the one being 2-4, and the other 2-2, the half in the one being equal to the quarter in the other, as the kind of note taken for the standard, or beat-note, is in church music merely an arbitrary matter.

In triple measure distinguish between the tunes in which the *parts of measure* are subdivided and those in which they are not. Hebron is an example of the former, and America of the latter. So, with this discrimination, interludes in 3-2 time will answer for tunes in 3-4, and interludes in 6-4 will answer for tunes in 6-8, &c. Should the tune end with a full measure, and the interlude begin with a part of one the matter will be easily managed, by having the interlude commence before the voices cease, and holding on to the last chord, until the time arrives for the tune to commence again.

No. 159.—

C MAJOR AND A MINOR.

The musical score for No. 159 consists of 16 measures of organ interludes, arranged in four rows of four measures each. Each measure is written on a grand staff (treble and bass clefs). The key signature is one sharp (F#), indicating C Major or A Minor. The measures are numbered 1 through 16. The notation includes various chords, arpeggios, and melodic lines, with some measures featuring dynamic markings like 'p' (piano) and 'f' (forte). The interludes are designed to be practiced as part of a church service, with some measures starting with a full measure and others with a partial measure.

G MAJOR AND E MINOR.

No. 160.—

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

ORGAN LESSONS.—THIRD COURSE.

79

D MAJOR AND B MINOR.

No. 161.—

The musical score is organized into six rows and four columns of measures. Each measure contains two staves of music. The key signature is D major (one sharp, F#). The time signature is 4/4. The measures are numbered 1 through 24. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' (forte) and 'p' (piano). The score is a single melodic line with a basso continuo line.

A MAJOR AND F SHARP MINOR.

No. 162.—Transpose to A flat major and F minor. For E major and C sharp minor see E flat.

The musical score consists of 20 measures, arranged in five rows of four measures each. Each measure is written on a grand staff (treble and bass clefs). The key signature is one sharp (F#), indicating A major or F# minor. The notation includes various musical symbols such as notes, rests, and dynamic markings (e.g., *pp*, *m*). The measures are numbered 7 through 26, with some measures containing multiple numbers (e.g., 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26). The score is a transposition of No. 162, originally in A major and F# minor, to A flat major and F minor. The original key signature was one sharp (F#), and the transposed key signature is one flat (Bb).

F MAJOR AND D MINOR.

No. 163.—

The musical score is presented in five rows, each containing four measures. The notation is for an organ, with a treble staff and a bass staff for each measure. The key signature is one flat (B-flat). Measure numbers 1, 5, 9, 13, 17, and 21 are indicated at the start of their respective measures. The score includes various musical notations such as chords, arpeggios, and melodic lines.

B FLAT MAJOR AND G MINOR.

No. 164.—

This musical score, titled "No. 164.—", is a piece for organ in B-flat major and G minor. It consists of 24 measures, arranged in six rows of four measures each. The notation is written for two staves, treble and bass, with a key signature of one flat (B-flat major/G minor). The measures are numbered 1 through 24. The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano) and *m* (mezzo-forte). The piece is a short, technical exercise or lesson.

E FLAT MAJOR AND C MINOR.

No. 165.—Transpose these tunes to E major and C sharp minor. For A flat and F minor transpose from A and F sharp. For D flat transpose from D, and for B from B flat, etc.

The musical score consists of 20 measures, arranged in five rows of four measures each. Each measure is written on a grand staff (treble and bass clefs). The key signature is one flat (B-flat), indicating E-flat major or C minor. The notation includes various musical symbols such as notes, rests, and dynamic markings (f, m). The measures are numbered 1 through 20 at the beginning of each measure.

No. 166.—

THE PATH OF PEACE.

Andante.

pp

Fine.

D. C.

Rall.

No. 167.—

SIMPLE TRUST.

Adagio.

p

Fine.

D. C.

WITH SONGS OF HOLY JOY.

No. 168.—From here on, the lessons will consist of **PIECES, SONGS, STUDIES and EXERCISES.** Many of the pieces will be good for **VOLUNTARIES.**

Mazette.

(The quarter note begins with the dotted half.)

No. 169.—

HOME ABOVE.

Grassless.

1. Oh, shores of the sun - ny sea, Oh, home where I fain would be; I lift my eyes when the morn is bright, And
 2. I think how the glad hosts sing The praise of the gra - cious King; And wave their palms in the sun - ny air, And
 3. Oh, home of the good and free, There's room in thy walls for me; I catch a glimpse of the dis - tant spires, And

dream of glo - ry of gold - en light, Till I long for the call to come, The call to my own sweet home.
 rest by riv - ers that spar - kle there, And they nev - er shed bit - ter tears, Through all of the bless - ed years.
 up - ward leap - ing, my soul de - sires Soon to be in the home I love, The beau - ti - ful home a - bove.

No. 170.—

DOUBLE THIRDS, EXERCISE.

Handwritten musical notation for exercise No. 170, featuring double thirds in both hands. The notation includes various fingering numbers (1-5) and repeat signs.

CHARACTERISTIC STUDIES. (Question and Answer.)

No. 171.—Here, although the left hand crosses over the right, its notation is kept on the same staff by means of the base and treble clefs.

Allegretto.

The musical score for No. 171 is written in 4/4 time and consists of six systems of two staves each. The right hand is written on a treble clef staff, and the left hand is written on a bass clef staff. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The left hand occasionally crosses over the right hand, as indicated by the instruction. The score ends with a double bar line and repeat signs.

No. 172.—

CHARACTERISTIC STUDIES. (THIRDS AND SIXTHS.)

Andante.

p

mf

mf

Fine.

D. C.

No. 173.—

CELESTIAL VOICES.

Delce.

p

mf

p

ritard.

No. 174.—
Andante.

DEVOTION.

p

1st time. 2d time.

No. 175.—
Andante.

THROUGH THE PORTALS.

Musical score for No. 175, "Through the Portals," in 3/4 time, Andante tempo. The score is written for organ on a grand staff with treble and bass clefs. It begins with a *pp* (pianissimo) dynamic and includes a *sf* (sforzando) marking. The piece features a series of chords and moving lines in both hands, concluding with a final cadence.

No. 176.—
Alla Marcia.

WHILE THE BELLS ARE RINGING.

Musical score for No. 176, "While the Bells are Ringing," in 2/4 time, Alla Marcia tempo. The score is written for organ on a grand staff with treble and bass clefs. It begins with a *f* (forte) dynamic and features a lively, rhythmic melody in the right hand, often with triplets, and a steady bass line in the left hand. The piece concludes with a final cadence.

ORGAN LESSONS.—THIRD COURSE.

91

WHILE THE BELLS ARE RINGING.—Concluded.

This musical score is for an organ lesson titled "While the Bells are Ringing.—Concluded." It is part of the "Third Course" of "Organ Lessons." The score is written for a single organ with a treble and bass staff. The key signature has one sharp (F#), and the time signature is 4/4. The piece begins with a piano (p) dynamic and features a melody in the treble staff with chords in the bass. The first system includes a first ending (1st.) and a second ending (2d.) marked "Fine." The second system continues the melody and includes a forte (f) dynamic. The third system features a piano (p) dynamic and a first ending. The fourth system includes a forte (f) dynamic and a first ending. The fifth system features a piano (p) dynamic and a first ending. The sixth system includes a forte (f) dynamic and a first ending. The piece concludes with a double bar line. The initials "D. C." are visible in the bottom right corner of the sixth system.

1st. 2d. Fine. p f p f p f D. C.

ORGAN LESSONS.—THIRD COURSE.

No. 177.—

SOFTLY FALL THE SHADES.

Andantino.

1. Soft - ly fall the shades of evening, O'er the val - ley, hushed and still;
 2. Balm - y mists have lulled to slumber, Wea - ry ten - ants of the tree;
 3. Far on high the moon as - cending, Sheds on all her peace - ful beams;

As the sun's last rays are fad - ing, From the dis - tant west - ern hill, From the dis - tant west - ern hill.
 Stars in bright and glo - rious num - ber, Spar - kle on the wave - less sea, Spar - kle on the wave - less sea.
 From her sil - v'ry throne she smil - eth, Smil - eth on a world of dreams, Smil - eth on a world of dreams.

No. 178.—

THE CYPRESS.

Andantino.

Fine.

D. C.

No. 179.—

CHARACTERISTIC STUDIES. (Cheerfulness.)

Moderato. *Fine.*

No. 180.—

CHARACTERISTIC STUDIES. (Solo and Acc't.)

Andante. *p*

ORGAN LESSONS.—THIRD COURSE.

CHARACTERISTIC STUDIES. (Light step and earnest word.)

Moderato.

p

Fine.

Cres.

p

Cres.

D. C.

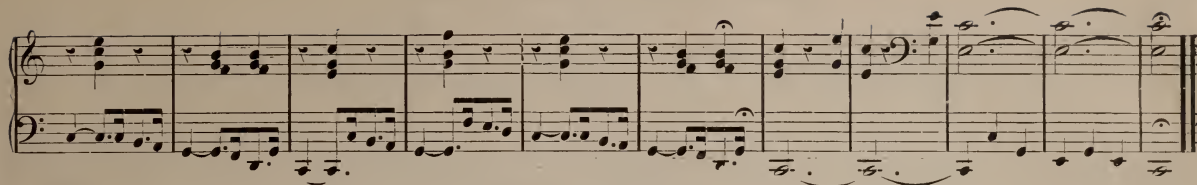
No. 182.—

CHARACTERISTIC STUDIES. (Bassoon Solo.)

Andantino.

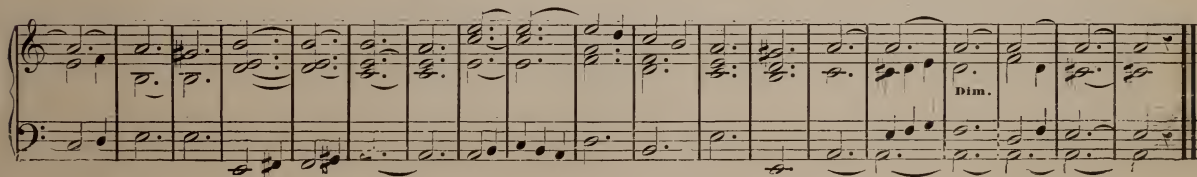
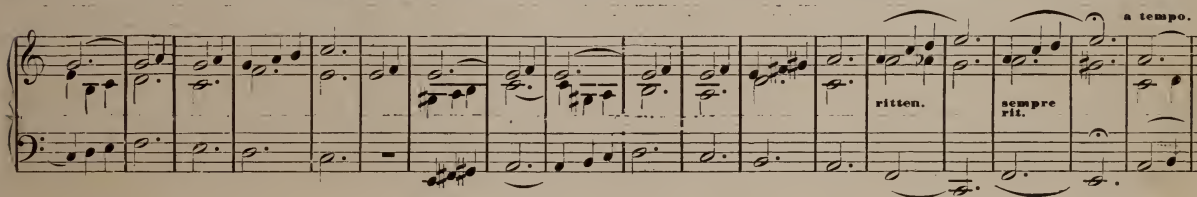
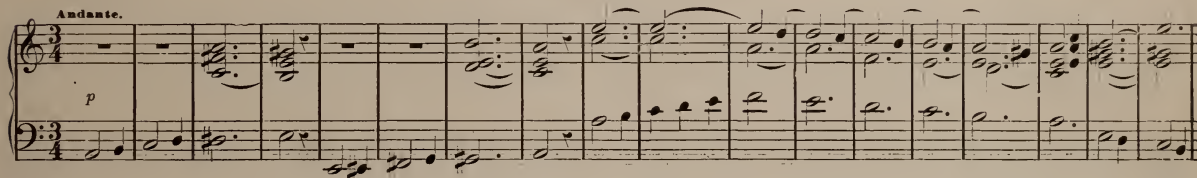
p

Cres.



No. 183.—

OUT OF THE DEPTHS.



ORGAN LESSONS.—THIRD COURSE.

No. 184.—

SLOW, SLOW! TOLL IT LOW. (Sailor's Dirge.)

Words by Geo. M. Borne.

Andantino.

1. Slow, slow! toll it low, As the sea-waves break and flow, With the same dull slumbrous mo-tion, As his ancient moth-er o - cean,
2. Slow, slow! as we go, Swing his cof - fin to and fro, As of old the friend-ly bil-low Swayed him on his heav-ing pil - low,

Rocked him to and fro. So his drow - sy ear may deem That the sound which breaks his dream, Is the ev - er - moan-ing tide,
Swayed him to and fro. O'er the wa - t'ry hill and vale, With her wide dis - tend - ed sail, His good ship se - cure - ly stands,

Washing on his ves - sel's side, Wash-ing on his ves - sel's side.
On-ward to the gold-en sands, On - ward to the gold - en sands.

No. 185.—

HOPE IS THE ANCHOR.

Allegretto.

Fine.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature has one sharp (F#). The tempo is marked "Allegretto". The score includes a "Fine." marking at the end of the piece. The piano part features a prominent arpeggiated figure in the right hand.

A handwritten musical score for the song 'The Rose Tree'. The score is written on two staves, Treble and Bass clef. The melody is in the Treble clef, and the accompaniment is in the Bass clef. The key signature has one sharp (F#), and the time signature is 4/4. The music is written in ink on aged, slightly yellowed paper. The melody consists of a series of eighth and quarter notes, with some rests. The accompaniment features a steady eighth-note pattern in the first few measures, followed by a more complex rhythmic pattern in the later measures. The handwriting is clear and legible.

A musical score for the song 'The Rose Tree'. The score is written for a piano, with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 4/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The score consists of 12 measures. The first four measures show the melody and accompaniment. The fifth measure has a fermata over the melody. The sixth measure has a fermata over the accompaniment. The seventh measure has a fermata over both. The eighth measure has a fermata over the melody. The ninth measure has a fermata over the accompaniment. The tenth measure has a fermata over both. The eleventh measure has a fermata over the melody. The twelfth measure has a fermata over the accompaniment.

A musical score for the song "The Rose Tree". It features a treble and bass staff. The treble staff contains a melody with various chords and rests, while the bass staff provides a harmonic accompaniment. The key signature has one sharp (F#), and the time signature is 2/4. The score concludes with a double bar line and the initials "D. C." (Da Capo).

No. 185.—
Andante.

THE HERALD OF PEACE.

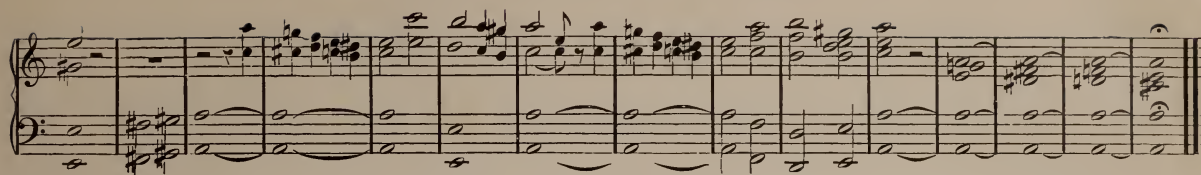
Musical score for No. 185, "THE HERALD OF PEACE." The piece is in 3/4 time, marked Andante. It consists of two systems of two staves each. The first system includes a piano (p) marking. The second system includes a ritardando (rit.) marking. The music is in G major and features a variety of chords and melodic lines.

No. 187.

THE SHADOW OF THE ROCK.

Moderato.

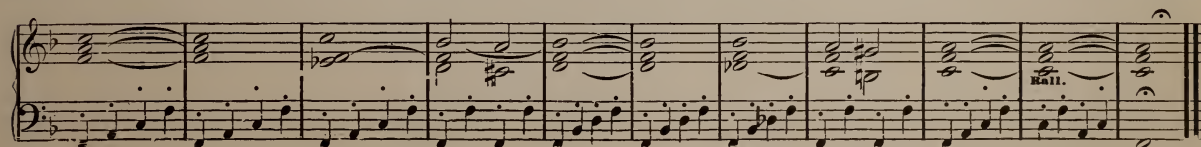
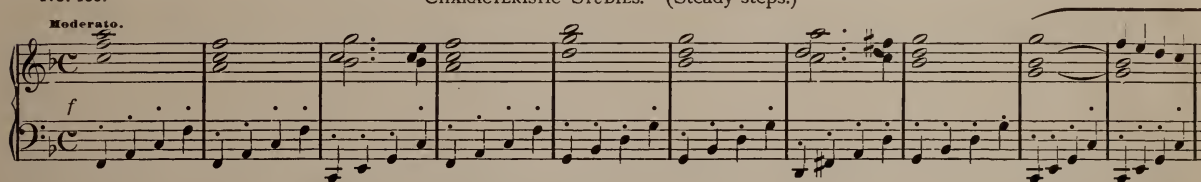
Musical score for No. 187, "THE SHADOW OF THE ROCK." The piece is in common time, marked Moderato. It consists of two systems of two staves each. The music is in G major and features a variety of chords and melodic lines.



No. 188.—

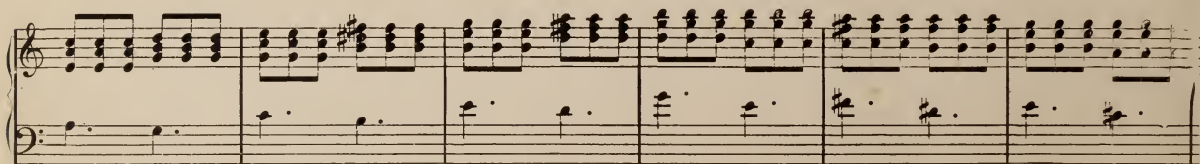
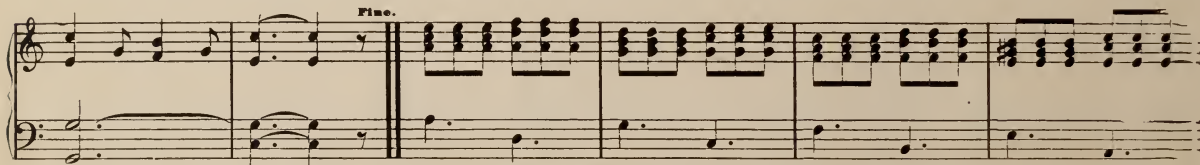
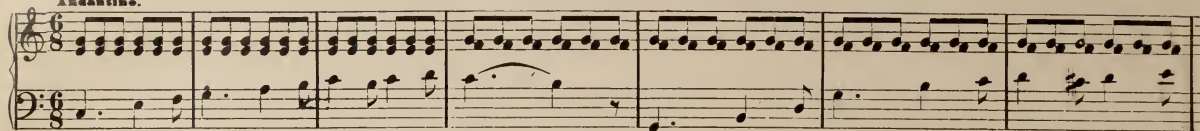
CHARACTERISTIC STUDIES. (Steady steps.)

Moderato.



No. 189.—

CHARACTERISTIC STUDIES. (Air for Base.)

Andantino.

No.

My SHIPS. (Monody.)

Marcato e Gracioso.

1. When I sit out-side my win-dow, 'mid the com-ers and the go-ers, Oh! full oft I have a vis-ion, Of the
 2. There is bus-y talk a-bout me— all a-bout mine ears it 'hum-neth, But the wood-en wharves I look on, And a
 3. Then I hear the wa-ter wash-ing; nev-er gold-en waves were brighter, And I hear the cap-stan creaking, 'Tis a
 4. "Will ye step a-board, my dear-est? for the high seas lie a-fore us," So I sailed a-down the riv-er, In those

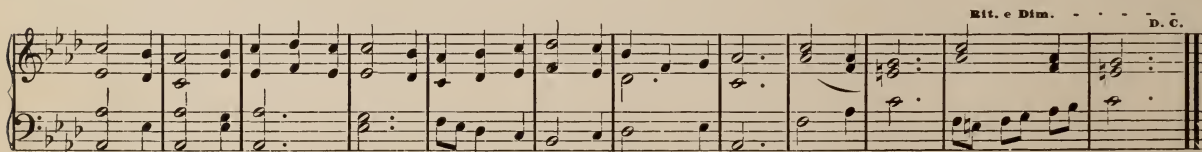
days with-out al-loy, And a boat comes up the riv-er with a jol-ly band of row-ers, And a
 danc-ing, heav-ing buoy; For 'tis tide-time in the riv-er, and she com-eth, oh! she com-eth, With a
 sound that can-not cloy, Bring her to, to ship her lad-ing, brig or shoon-er, sloop or light-er, With a
 days with-out al-loy. We are launched! but when I won-der, shall a sweet-er sound float o'er us, Than the

yo, heave ho! yo, heave ho! yo, heave ho, a-hoy!
 yo, heave ho! yo, heave ho! yo, heave ho, a-hoy!
 yo, heave ho! yo, heave ho! yo, heave ho, a-hoy!
 yo, heave ho! yo, heave ho! yo, heave ho, a-hoy!

No. 191.—

Andantino.

THE FLOWERS OF THE FIELD.



No. 192.—

Andantino.

SORROW AND CONSOLATION.



SORROW AND CONSOLATION.—Concluded.

D.C.

Musical score for 'Sorrow and Consolation'—Concluded. The score is written for organ on a grand staff (treble and bass clefs). It features a key signature of one flat (B-flat) and a common time signature (C). The music is characterized by a slow, contemplative tempo, with a 'Rall.' (Ritardando) marking in the final measures. The right hand plays a series of chords and single notes, while the left hand provides a steady, low-register accompaniment. The piece concludes with a double bar line.

No. 193.—
Allegretto.

LOOKING UP IN AFFLICTION.

Musical score for 'Looking Up in Affliction'. The score is written for organ on a grand staff (treble and bass clefs). It features a key signature of one flat (B-flat) and a common time signature (C). The tempo is marked 'Allegretto'. The music is characterized by a more active and expressive style than the previous piece, with a 'p' (piano) marking in the first measure. The right hand plays a series of chords and single notes, while the left hand provides a steady, low-register accompaniment. The piece concludes with a double bar line.

No. 194.—

CHARACTERISTIC STUDIES. (Baritone Song.)

Andantino.

p

sf

Rit.

tempo.

Dim.

No. 195.—

DOUBLE THIRD EX. KEY OF D.

3 3 3 3

3 4 3 3 4 3 3

1 2 1 2 1 2 1 2

1 2 1 2 1 2 1 2

CHARACTERISTIC STUDIES. (Song and Duet. Soprano and Alto.)

No. 196.—

Andantino.

ORGAN LESSONS.—THIRD COURSE.

No. 197.—

"ONE OF THESE LITTLE ONES." (Song and Chorus.)

Andante.

1. Just steal - ing from her snow - y
 2. "Oh rain - drops have you seen my
 3. She sought her bed with "Now I

pill - low, Just kneel - ing by the win - dow pane, Her lit - tle face up - on the case - ment, Her
 ma - ma, Up where you came from, in the sky? She's gone to live there with the an - gels, Oh,
 lay me," And, "Ma - ma, kiss me now good - night;" Then soft - ly drooped the lids in slum - ber, And

hands outstretched to catch the rain. Thus whis - pered lit - tle lips in sad - ness, "I wish ma - ma would come a -
 why did ma - ma want to die? I won - der if when I am sleep - ing, They'll come an - gels and take me by and
 she was waft - ed in - to light. And there in bowers of gold - en dream - land, Where an - gels all are robed in

gain;" Oh, do the an - gels hear her long - ing, And is her long - ing all in vain?
 by?" Oh, do the an - gels hear her long - ing, And will they to her want re - ply?
 white, She nes - tled in her moth - er's bo - som, Her tears and sor - rows put to flight.

"ONE OF THESE LITTLE ONES." Concluded.

CHORUS.

Yes, lit - tle one, be - lov - ed, Thy Fa - ther knows it all; Rest sweet - ly here, That love is near, That marks the spar-row's fall.

Yes, lit - tle one, be - lov - ed, Thy Fa - ther knows it all; Rest sweet - ly here, That love is near, That marks the spar-row's fall.

Yes, lit - tle one, be - lov - ed, Thy Fa - ther knows it all; Rest sweet - ly here, That love is near, That marks the spar-row's fall.

The chorus consists of four staves. The first three staves are vocal parts (Soprano, Alto, and Tenor/Bass) with lyrics. The fourth staff is a piano accompaniment. The music is in 4/4 time and ends with a double bar line.

Acc. Light.

The piano accompaniment consists of two staves (treble and bass clef). It features a simple, light melody in the right hand and a supporting bass line in the left hand. The music is in 4/4 time and ends with a double bar line.

No. 198.—

CHARACTERISTIC STUDIES. (Bounding Away.)

Leggiero.

The piece consists of three systems of two staves each (treble and bass clef). The first system has a 6/8 time signature. The music is characterized by light, bouncy rhythms and includes various musical notations such as slurs, ties, and dynamic markings. The piece concludes with a double bar line.

No. 199.—
Andante.

SABBATH SOUNDS.

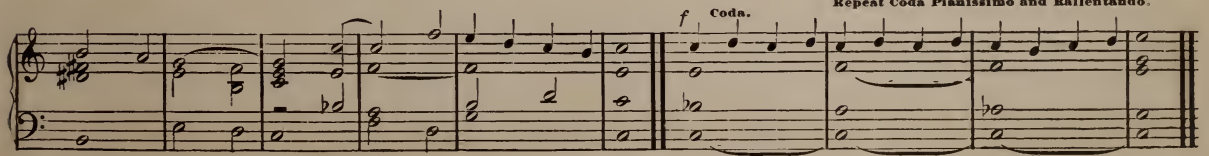
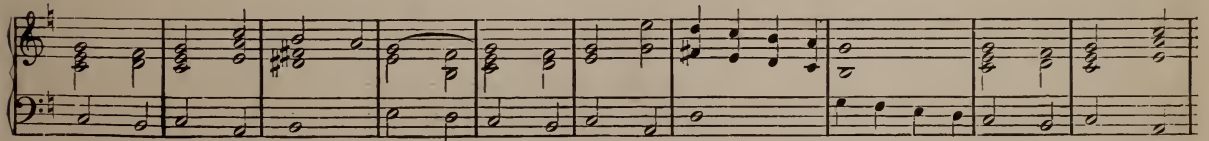
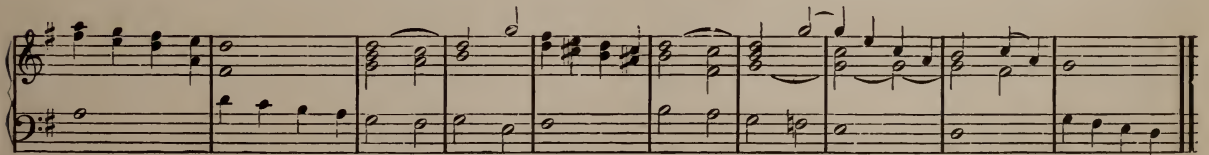
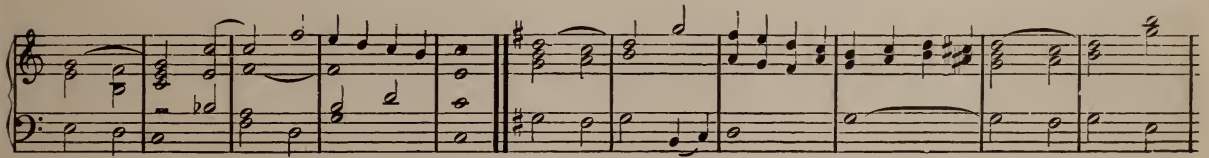
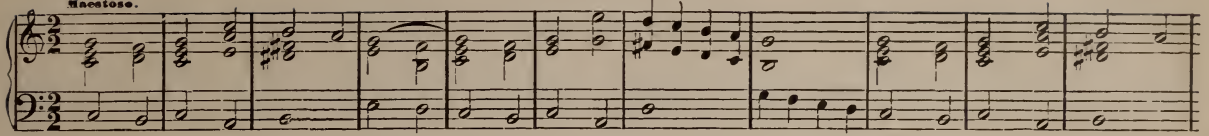
No. 200.—

DOUBLE THIRD SCALES.

No. 201.—

HIS PROMISE IS SURE.

Moderato.



Repeat Coda Pianissimo and Rallentando.

ORGAN LESSONS.—THIRD COURSE.

No. 202.—
Allegretto.

COME BEFORE HIS PRESENCE.

This musical score is for an organ piece titled "Come Before His Presence," designated as No. 202 in the Third Course of Organ Lessons. The tempo is marked "Allegretto." The score is written for a two-manual organ, with a treble and bass staff for each manual. The key signature is one sharp (F#), and the time signature is 4/4. The piece consists of 32 measures, organized into six systems of two staves each. The notation includes various musical symbols such as notes, rests, and bar lines. A double bar line appears after the 16th measure, and a "CODA." marking is placed above the staff at the beginning of the final system (measures 25-32). The piece concludes with a final double bar line.

ORGAN LESSON 3. — THIRD COURSE.

III

No. 203.—

THE MYSTIC HARP.

Those who know the effect produced by the wind upon strings properly exposed to its action, (or an Eolian harp,) will easily see how to perform this piece. Let the flute stop alone be used (or some stop having the same pitch). Begin the Eolian Harp part, each time, with just *breathing* the air into the organ—*increase* always as the chords go up, and *diminish* as they come down. Dwell on the chords, or pass to others, as the imitation requires, but make all soft. There are no beats nor measures in the Eolian part—it is fitful and irregular, though sometimes the tones are

drawn out. When the voices go with the imitation they should share its character, sometimes retarding and sometimes accelerating, but should keep pianissimo, or nearly so, all the time. The base is written on the supposition that some *stop* an octave higher than the Diapason will be used there, to correspond with the flute. If then the instrument plays the voice parts, it should be an octave lower than they are written, (unless stops can be changed to bring right pitches there,) but it is still better to have the organ play only the Eolian and the base, leaving the voices alone.

EOLIAN HARP.

ppp Cres . . . p Dim

VOICES.

BASE.

1. Hark! hark! 'tis the mystic harp E-o-lian;
2. Hark! hark! 'tis the mystic harp E-o-lian;

Hark! hark! 'tis the
Hark! hark! 'tis the

Cres . . Dim . Cres . Dim

mystic harp E-o-lian;
mystic harp E-o-lian;

Hear the wailing cry on breezes borne, Hear the breathing soft of those who mourn, When the
Still the wailing, wild like sorrow's tone, Still the breathing, soft like plaintive mean, When the

Cres Dim . Cres . Dim

for-est fair-ies touch its sil-ver strings, When the night-wind o'er its trem-bling mesh-es sings, 'Tis the harp, 'tis the harp, 'Tis the
for-est fair-ies touch its sil-ver strings, etc.

Cres Dim . Cres . Dim Cres . Dim Cres . Dim

mystic harp E-o-lian; 'Tis the harp, 'tis the harp, 'Tis the mystic harp E-o-lian.

No. 204.—

I WAS GLAD.

Allegretto.

Dim. e rit.

No. 205.—

DOUBLE THIRD SCALES.

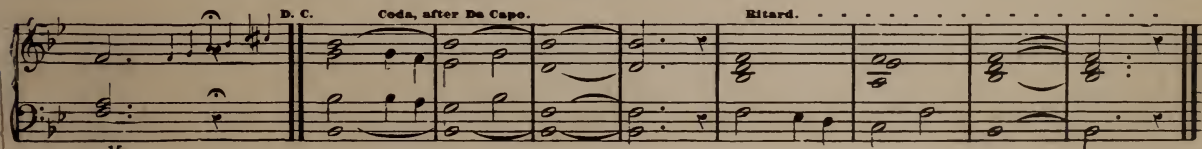
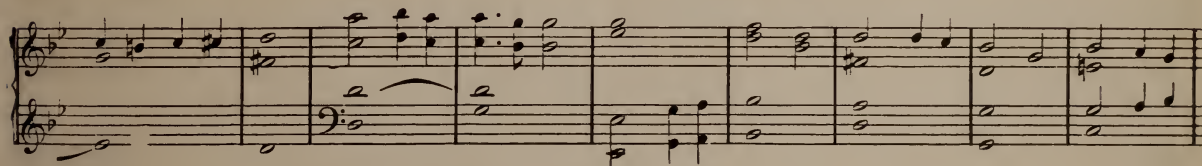
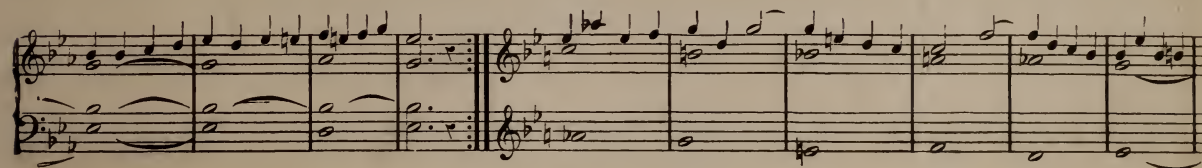
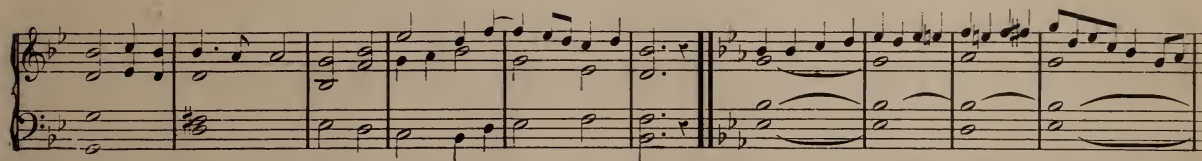
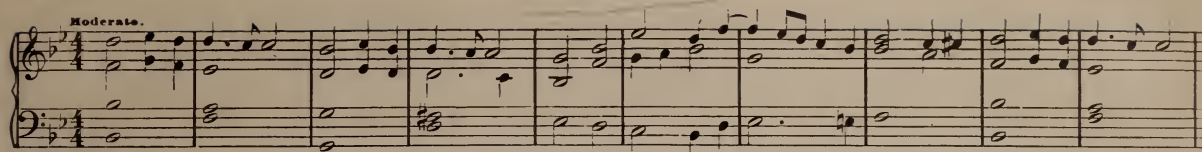
ORGAN LESSONS.—THIRD COURSE.

113

No. 206.—

JOYFUL MEDITATION.

Moderato.



No. 207.—

HALLOWED LIGHT.

Andante.

p

Rit. *A tempo.*

No. 208.—

HOW LOVELY ARE THY TABERNACLES.

Andante.

This musical score is for an organ lesson, numbered 208, titled "How Lovely are Thy Tabernacles." The tempo is marked "Andante." The piece is written for organ in G major (one sharp) and 12/8 time. It consists of six systems of music, each with a treble and bass staff. The notation includes various chords, arpeggios, and melodic lines. The first system begins with a treble staff containing a series of chords and a bass staff with a simple accompaniment. The second system continues the melodic and harmonic development. The third system features more complex arpeggiated figures in the bass. The fourth system shows a more active treble line with eighth notes. The fifth system includes a change in the bass line with a new melodic entry. The sixth system concludes the piece with sustained chords and a final cadence.

No. 209.
Andantino.

CHARACTERISTIC STUDIES. (Song Amid the Rain Drops.)

The musical score is written for piano and organ. It consists of five systems, each with a piano part (treble and bass staves) and an organ part (treble and bass staves). The tempo is marked *Andantino*. The key signature has one sharp (F#). The organ part features a prominent melody in the right hand, often with a sustained bass line in the left hand. The piano part provides harmonic support with chords and moving lines. The score concludes with a *Ritard.* (ritardando) marking.

No. 216.—
Andantino.

CHARACTERISTIC STUDIES. (Rests and Legato.)

The musical score is written for piano and organ. It consists of six systems of music, each with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 3/4. The tempo is marked 'Andantino'. The score includes various musical notations such as rests, legato markings, and dynamic markings like 'p' (piano) and 'f' (forte). A 'Fine.' marking is present at the end of the third system. The score concludes with a 'D. C.' (Da Capo) instruction.

System 1: Treble staff begins with a piano (p) marking. The organ part features chords and single notes.

System 2: Continuation of the musical themes, with the organ part showing more complex chordal structures.

System 3: The piano part has a 'Fine.' marking at the end of the system. The organ part continues with its characteristic patterns.

System 4: Further development of the musical material, with the organ part maintaining a steady accompaniment.

System 5: The piano part continues with melodic lines, while the organ part provides harmonic support.

System 6: The final system of the piece, ending with a 'D. C.' (Da Capo) instruction.

No. 211.—

Andantino.

CHARACTERISTIC STUDIES. (Doubled Melody.)

The musical score is presented in six systems, each consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The time signature is 4/4, indicated by a '4' over the first staff. The tempo is marked 'Andantino'. The key signature is one flat (B-flat), indicated by a flat symbol on the first line of the first staff. The music is a 'Doubled Melody' study, featuring a single melodic line played in both the treble and bass staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system begins with a treble clef on the upper staff and a bass clef on the lower staff. The music is written in a style typical of early 20th-century organ literature, with a focus on technical skill and musical expression.

CHARACTERISTIC STUDIES. (Doubled Melody.) Concluded.

Rall. poco a poco.

No. 212.—
Allegretto.

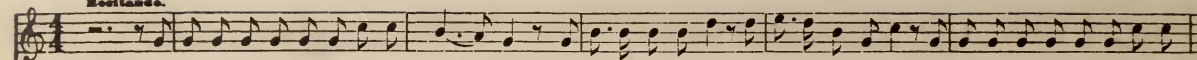
THE VALLEYS, VERDURE CLAD.

Fine.

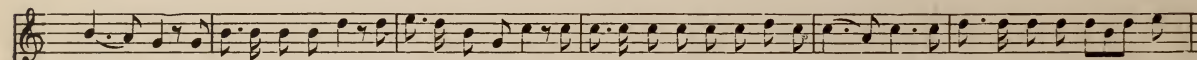
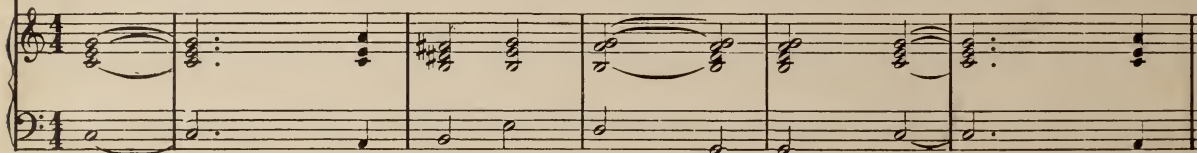
D. C.

PARTING AND MEETING.

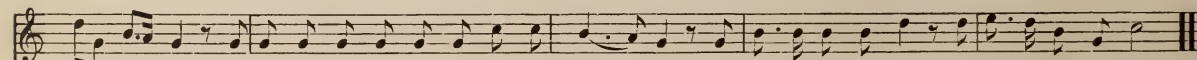
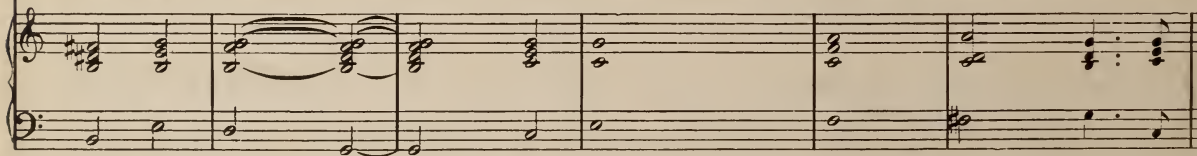
No. 213.—

Recitativo.

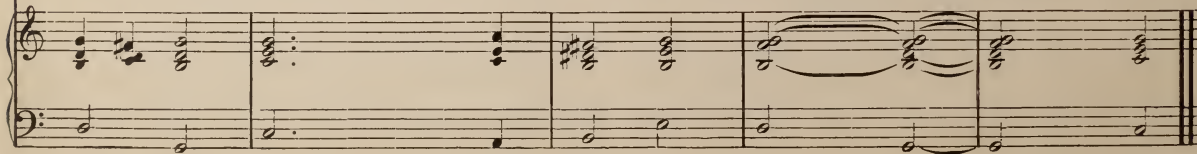
1. A gal-lant ship her si-lent way is tak-ing, Far o'er the storm-y deep, Far o'er the storm-y deep; And for her sake some ten-der hearts are
 2. A home-bound ship her glad-some way is tak-ing, A-cross the In-dian deep, A-cross the In-dian deep; The summer winds a mer-ry mu-sic



ach-ing, And some bright eyes still weep, And some bright eyes still weep; And O, how fond the part-ing words of sor-row Poured from the heart's full store, the
 mak-ing, While bil-lows round her leap, While bil-lows round her leap; And O, how fond the joy-ous words of greet-ing Poured from the heart's full store, the



heart's full store; What ten-der yearn-ings for that bright to-mor-row, When part-ings are no more, When part-ings are no more.
 heart's full store; When ex-iled long at-test a-gain their meet-ing, To part on earth no more, To part on earth no more.



THE FIELDS BEYOND THE RIVER.

121

No. 214.—

Con Gracia.

This musical score is for a piano piece titled "The Fields Beyond the River," No. 214, marked "Con Gracia." It is written in G major (one sharp) and 6/8 time. The score consists of five systems of two staves each (treble and bass clef). The first system (measures 1-8) features a flowing melody in the treble with eighth-note patterns, while the bass provides a steady accompaniment of eighth notes. The second system (measures 9-16) continues the melodic line with some rests and ties. The third system (measures 17-24) introduces a more active bass line with eighth-note patterns. The fourth system (measures 25-32) features a more complex texture with sixteenth-note chords in the treble and a steady bass accompaniment. The fifth system (measures 33-40) concludes the piece with a final melodic flourish in the treble and a sustained bass accompaniment. The score is printed on aged paper with a double bar line at the end of the fifth system.

ALONE IN THE CHAPEL.

No. 215.—

Andantino. *Sempre marcato.*

Sempre legato.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The music begins with a rest in the upper staff and a half note in the lower staff. The upper staff features a series of eighth-note chords, while the lower staff has a melody of eighth and sixteenth notes. The tempo/mood markings 'Andantino.' and 'Sempre marcato.' are above the staves, and 'Sempre legato.' is below the lower staff.

Un poco rit. - - - - -

The second system of musical notation continues the piece. It features similar chordal textures in the upper staff and a more active melody in the lower staff. The tempo marking 'Un poco rit.' (Un poco ritardando) is written above the staves with a dashed line.

The third system of musical notation shows the continuation of the musical themes. The upper staff maintains the chordal pattern, and the lower staff continues its melodic line with some chromatic movement.

The fourth system of musical notation continues the piece. The texture remains consistent with the previous systems, featuring chords in the upper staff and a flowing melody in the lower staff.

Rit. e Dim. - - - - -

The fifth and final system of musical notation on this page. It concludes the piece with a final chord in the upper staff and a sustained note in the lower staff. The tempo and dynamics marking 'Rit. e Dim.' (Ritardando e Diminuendo) is written above the staves.

OH, GIVE THANKS.

123

No. 216.—
Allegretto.

This musical score is for a piece titled "Oh, Give Thanks," No. 216, in 4/4 time, marked "Allegretto." The score is written for piano and consists of six systems of music, each with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The melody is primarily in the treble staff, with the bass staff providing harmonic support through chords and single notes. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. There are repeat signs and a double bar line with repeat dots at the end of the fourth system, indicating a section to be repeated. The score concludes with a final double bar line and repeat dots at the end of the sixth system.

BEHOLD, THE KING COMETH.

No. 217.—

Alla Marcia.

A musical score for a piece titled "Behold, the King Cometh." The score is written for piano and is divided into six systems, each with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is common time (C). The tempo is marked "Alla Marcia." The score begins with a piano (p) dynamic. The first system consists of six measures. The second system also consists of six measures. The third system consists of six measures, with a forte (f) dynamic marking in the fourth measure. The fourth system consists of six measures, with a piano (p) dynamic marking in the fourth measure. The fifth system consists of six measures, with a first ending (1st.) and a second ending (2d.) marked in the fifth and sixth measures, respectively. The sixth system consists of six measures, with a fortissimo (ff) dynamic marking in the fifth measure. The score concludes with a final chord in the sixth measure of the sixth system.

Two systems of musical notation. The first system consists of a treble and bass staff with a key signature of one flat and a common time signature. The second system also consists of a treble and bass staff with the same key signature and time signature. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

No. 218.—
Andantino.

THE WAYS OF PEACE.

Four systems of musical notation for the piece 'The Ways of Peace'. The first system is in treble and bass clef with a key signature of one flat and a common time signature. The subsequent three systems are in treble and bass clef with a key signature of one flat and a common time signature. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line.

No. 219.—

Words by B. S. MONTGOMERY.

Moderate.

1. Roaming thro' the meadows Ling'ring by the stream While the laughing wa-ter's Woo each sunny beam; Dark eyes brightly
2. Glad birds gai-ly sing-ing 'Mid the waving trees, Village joy-bells ring-ing gai-ly on the breeze; All the green earth

glancing, glancing 'neath the boughs of green, Joyous-ly we're dancing, dancing, Round our gyp-sy queen, Tra, la, la,
smiling, smiling 'neath the buds of spring, Sunny hours be-guiling, guiling, Mer-ri-ly we sing, Tra, la, la,

la, la, la, Tra, la, la, la, la, la, Tra, la, la, la, la, la, Tra, la, la, Tra, la, la, la, la, la, la.

No. 220.—

With varied Expression.

The musical score is written for piano in 4/4 time, consisting of five systems of two staves each (treble and bass clef). The key signature has one sharp (F#). The piece is marked 'With varied Expression'. The first system features a melody in the treble with chords in the bass. The second system has a more active treble melody with sustained bass accompaniment. The third system includes triplets in both hands. The fourth system continues the melodic development. The fifth system concludes with a 'Ritard.' (ritardando) marking and a final chord.

No. 321.—
Moderato.

A musical score for a piano piece titled "OUR CHEERFUL HOMAGE PAY." The score is written for two staves, Treble and Bass, in 3/4 time. The key signature is one sharp (F#), and the tempo is marked "Moderato." The score consists of five systems of music. The first system has 8 measures, the second and fourth have 8 measures each, and the third and fifth have 9 measures each. The music features a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests and chords. The piece concludes with a double bar line in the final measure of the fifth system.

JACK FROST.

129

No. 224.—

Agitato.

Repeat notes rapidly in right hand, keeping the measure. They may be 16ths, or shorter.

1. Who hath bound the deep, deep riv - er? Who hath made the

old oak shiv - er? Who hath wrapped the world in snow? Who hath made the wild winds blow? Sharp Jack Frost,

Sharp Jack Frost.

2. Who doth ride o'er snow - y drift, On the night - wind keen and swift, O'er the land, and
3. Who doth strike with i - cy dart, The way-worn trav' - ler to the heart? Who doth make the

o'er the sea, Bent on mis - chief, who is he? Sharp Jack Frost, Sharp Jack Frost.
o - cean wave, The sea-man's home, the sea - man's grave? Sharp Jack Frost, Sharp Jack Frost.

No. 222.—

Allegro.

A musical score for a piano piece titled "White with Blossoms" (No. 222), marked "Allegro". The score is written for piano (p) and features a key signature of one sharp (F#) and a 4/4 time signature. The piece is composed of six systems of music, each consisting of a treble and bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings (p, f). The piece begins with a piano (p) dynamic and includes a forte (f) dynamic in the third system. The score is presented in a clear, legible format with standard musical notation.

WHITE WITH BLOSSOMS.—Concluded.

131



IMPROVISATA.

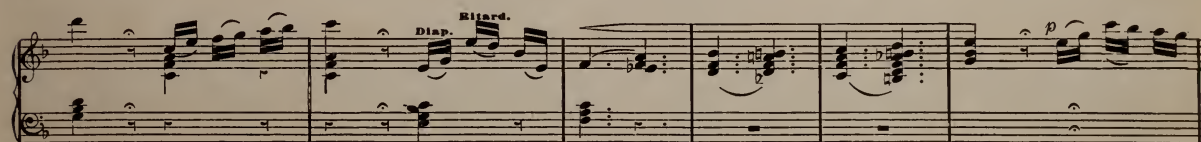
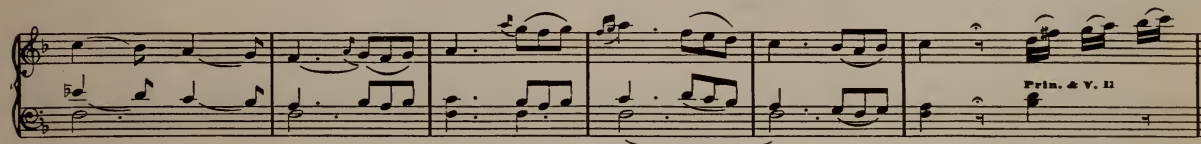
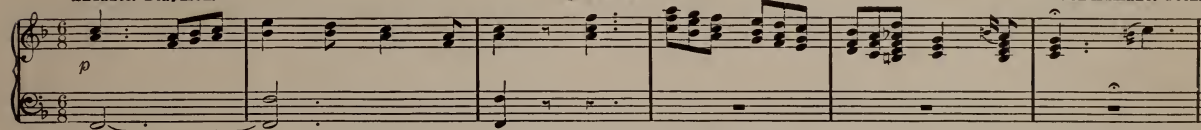
H. E. MATTHEWS.

Vox Humano. Frin.

No. 223.—

Andante. Diapason.

Diap. & Frin.



SCALES IN DOUBLE THIRDS AND SIXTHS.

No. 225.

This musical score, titled "No. 225. SCALES IN DOUBLE THIRDS AND SIXTHS.", is a piece for piano. It consists of 14 measures, each presented as a system with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The scales are written in double thirds and sixths, with fingerings indicated by numbers 1-5. The measures are numbered 1 through 14 at the beginning of each system.

Measure 1: Treble staff starts on G4, bass staff on D4. Treble: G-A-B-A-G-F-E-D. Bass: D-E-F-G-A-B-A-G. Treble fingering: 1-2-3-2-1-4-3-2. Bass fingering: 1-2-3-4-5-4-3-2.

Measure 2: Treble staff starts on A4, bass staff on E4. Treble: A-B-C-B-A-G-F-E. Bass: E-F-G-A-B-A-G-F. Treble fingering: 1-2-3-2-1-4-3-2. Bass fingering: 1-2-3-4-5-4-3-2.

Measure 3: Treble staff starts on B4, bass staff on F4. Treble: B-C-D-C-B-A-G-F. Bass: F-G-A-B-A-G-F-E. Treble fingering: 1-2-3-2-1-4-3-2. Bass fingering: 1-2-3-4-5-4-3-2.

Measure 4: Treble staff starts on C5, bass staff on G4. Treble: C-D-E-D-C-B-A-G. Bass: G-A-B-A-G-F-E-D. Treble fingering: 1-2-3-2-1-4-3-2. Bass fingering: 1-2-3-4-5-4-3-2.

Measure 5: Treble staff starts on D5, bass staff on A4. Treble: D-E-F-E-D-C-B-A. Bass: A-B-A-G-F-E-D-C. Treble fingering: 1-2-3-2-1-4-3-2. Bass fingering: 1-2-3-4-5-4-3-2.

Measure 6: Treble staff starts on E5, bass staff on B4. Treble: E-F-G-F-E-D-C-B. Bass: B-A-B-A-G-F-E-D. Treble fingering: 1-2-3-2-1-4-3-2. Bass fingering: 1-2-3-4-5-4-3-2.

Measure 7: Treble staff starts on F5, bass staff on C5. Treble: F-G-A-G-F-E-D-C. Bass: C-B-C-B-A-G-F-E. Treble fingering: 1-2-3-2-1-4-3-2. Bass fingering: 1-2-3-4-5-4-3-2.

Measure 8: Treble staff starts on G5, bass staff on D5. Treble: G-A-B-A-G-F-E-D. Bass: D-C-D-C-B-A-G-F. Treble fingering: 1-2-3-2-1-4-3-2. Bass fingering: 1-2-3-4-5-4-3-2.

Measure 9: Treble staff starts on A5, bass staff on E5. Treble: A-B-C-B-A-G-F-E. Bass: E-D-E-D-C-B-A-G. Treble fingering: 1-2-3-2-1-4-3-2. Bass fingering: 1-2-3-4-5-4-3-2.

Measure 10: Treble staff starts on B5, bass staff on F5. Treble: B-C-D-C-B-A-G-F. Bass: F-E-F-E-D-C-B-A. Treble fingering: 1-2-3-2-1-4-3-2. Bass fingering: 1-2-3-4-5-4-3-2.

Measure 11: Treble staff starts on C6, bass staff on G5. Treble: C-D-E-D-C-B-A-G. Bass: G-F-G-F-E-D-C-B. Treble fingering: 1-2-3-2-1-4-3-2. Bass fingering: 1-2-3-4-5-4-3-2.

Measure 12: Treble staff starts on D6, bass staff on A5. Treble: D-E-F-E-D-C-B-A. Bass: A-G-A-G-F-E-D-C. Treble fingering: 1-2-3-2-1-4-3-2. Bass fingering: 1-2-3-4-5-4-3-2.

Measure 13: Treble staff starts on E6, bass staff on B5. Treble: E-F-G-F-E-D-C-B. Bass: B-A-B-A-G-F-E-D. Treble fingering: 1-2-3-2-1-4-3-2. Bass fingering: 1-2-3-4-5-4-3-2.

Measure 14: Treble staff starts on F6, bass staff on C6. Treble: F-G-A-G-F-E-D-C. Bass: C-B-C-B-A-G-F-E. Treble fingering: 1-2-3-2-1-4-3-2. Bass fingering: 1-2-3-4-5-4-3-2.

BY THE BLUE SEA.

133

No. 226.—
Andante.

Words by FREDERICK ENOCH.
Music by SIR HENRY SMART.

1. I stood where the summer tide flow - ing, Home-ward the bark gai - ly bore, But I saw the same o - cean was throw - ing
2. My thought like the ti - dal wave flow - ing, Brings back the bright scenes of yore, While the ver - y same mem'ry is throw - ing

To - kens of wreck on the shore; While a voice 'mid the tide's song of glad - ness, Sighed through its sweet-ness to
To - kens of wreck on the shore; On the mount-ains the blue heav-ens near - er, Hopes fraught with joy come to

me, And it filled all my heart with a sad - ness, By the blue . . sea, By the blue
me, But the wrecked hopes are ev - er the dear - er, By the blue . . sea, etc.

Ad lib.
sea, By the blue, . . . the blue sea. . . .
A tempo.

No. 227.—

Macioso.

This musical score is for a piece titled "VICTORIOUS!" No. 227, in the style of "Macioso." It is written for piano in 4/4 time. The score consists of six systems of music, each with a treble and bass staff. The first system begins with a key signature of one sharp (F#) and a common time signature (C). The music features a variety of textures, including block chords, arpeggiated figures, and melodic lines. The second system includes a repeat sign at the beginning. The third system continues the melodic and harmonic development. The fourth system features a key change to two sharps (F# and C#) and a common time signature (C). The fifth and sixth systems maintain this key signature and time signature, with the fifth system featuring a repeat sign. The piece concludes with a final chord in the sixth system.

Two systems of piano music. The first system consists of two staves with a key signature of one sharp (F#) and a common time signature. The second system also consists of two staves, continuing the piece with various chords and melodic lines.

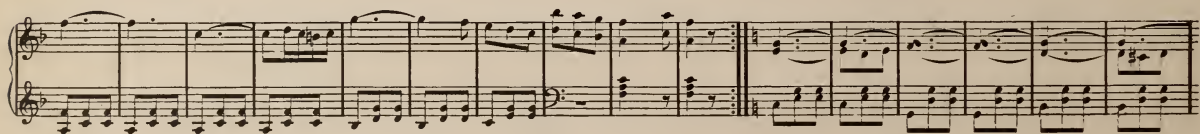
BY THE RIVERS.

No. 228.—
Andantino Grazioso.

Four systems of piano music. The first system is marked 'Andantino Grazioso' and has a 12/8 time signature. The second system is marked 'Fine.' and ends with a double bar line. The third and fourth systems continue the piece with various chords and melodic lines. The piece concludes with a 'D. C.' (Da Capo) instruction.

JOYFUL SUMMER.

Allegro. No. 399.

H. R. PALMER.
Repeat an octave higher.

18

TO THE WOODLAND.

No. 230.

SECONDO.

Musical score for No. 230, "To the Woodland," Second part. The score is in 4/4 time, key of B-flat major. It consists of three systems of piano accompaniment. The first system has two staves with a treble and bass clef. The second system has two staves with a treble and bass clef. The third system has two staves with a treble and bass clef. The piece ends with a "Fine" marking and a "D. C." (Da Capo) instruction.

THE DANCE IN THE AIR.

No. 231.

Waltz movement.

SECONDO.

Musical score for No. 231, "The Dance in the Air," Second part. The score is in 3/4 time, key of B-flat major. It consists of three systems of piano accompaniment. The first system has two staves with a treble and bass clef. The second system has two staves with a treble and bass clef. The third system has two staves with a treble and bass clef. The piece ends with a "Fine" marking and a "D. C." (Da Capo) instruction.

TO THE WOODLAND.

139

No. 230.—
Moderato.

PRIMO.

First system (8 measures): The melody begins with a series of eighth-note runs in the right hand, while the left hand provides a steady accompaniment of eighth notes.

Second system (8 measures): The melody continues with more eighth-note patterns, leading to a 'Fine.' marking at the end of the system.

Third system (8 measures): The melody concludes with a final flourish, marked 'D.C.' (Da Capo).

THE DANCE IN THE AIR.

No. 231.—
Waltz movement.

PRIMO.

First system (12 measures): The melody is characterized by a waltz-like rhythm with many beamed eighth notes. The left hand has a simple harmonic accompaniment.

Second system (12 measures): The melody continues with similar waltz patterns, leading to a 'Fine.' marking at the end of the system.

Third system (12 measures): The melody concludes with a final flourish, marked 'D.C.' (Da Capo).

BIRDS IN THE NIGHT. (Lullaby.)

No. 232.—
Andante.Words by LAUREL H. LEWIS.
Music by ARTHUR S. SULLIVAN.

1. Birds in the night that
2. Life may be sad for

mf Dolce.

p

soft - ly call, Winds in the night that strange - ly sigh, Come to me, help me, one and all, And murmur, murmur, murmur,
us that wake, Sleep, little bird, and dream not why, Soon is the sleep, but God can break, When an-gels whisper, whisper,

f *pp*

murmur ba - - - by's lul - la - by. Lul-la - by, . . . lul - la - by, . . . Lul - la, lul - la, lul - la, lul - la, lul - la - by.
an-gels whis - - per lul - la - by. Lul-la - by, etc.

Ball.

p *pp*

Lul - la - by ba - by, While the hours run, Fair may the day be, When night is done; Lul - la - by ba - by, While the hours run, Lul - la -

by, Lul - la - by, Lul - la - by, . . . Lul - la - by, Lul - la - by, . . .

DREAMLAND.

141

No. 233.—

F. W. ROOT.

Andantino.

Andantino.

rit.

No. 234.—

Alta Marcia.

This musical score is for a piece titled "Glorious Morning," No. 234, in the style of "Alta Marcia" (Allegro Marcia). It is written for piano in 4/4 time. The score consists of six systems of music, each with a treble and bass staff. The key signature has one flat (B-flat). The piece begins with a series of chords and eighth-note patterns in the right hand, while the left hand provides a steady accompaniment of eighth notes. A double bar line appears after the third system. The fourth system continues the melodic and harmonic development. The fifth system features a change in the left-hand accompaniment to a more rhythmic, dotted pattern. The piece concludes with a final system of chords and a sustained note in the right hand.

The musical score is arranged in six systems, each with a treble and bass staff. The notation includes various musical symbols such as eighth notes, sixteenth notes, and chords. The piece concludes with a double bar line at the end of the sixth system.

TRÄUMEREI.

SECONDO.

SCHUBERT.

Andante espressivo.

The musical score is written for piano in 4/4 time, key of D-flat major (three flats). It consists of five systems of staves. The tempo is marked "Andante espressivo." at the beginning. The score includes various dynamics and performance instructions:

- System 1:** Starts with a mezzo-forte (*m*) dynamic. The right hand features a melodic line with grace notes, while the left hand provides a harmonic accompaniment.
- System 2:** Includes a "Ritard." (ritardando) instruction followed by "a tempo." (return to tempo). The right hand continues the melodic development.
- System 3:** Another "Ritard." followed by "a tempo." instruction. The texture remains consistent with the first system.
- System 4:** Features a "Rit. e dim." (ritardando e diminuendo) instruction, leading to a piano (*p*) dynamic. The right hand has a melodic line, and the left hand has a more active accompaniment.
- System 5:** Begins with a forte (*f*) dynamic, followed by a mezzo-forte (*m*) section, and ends with a pianissimo (*pp*) section. The right hand has a melodic line, and the left hand has a more active accompaniment. The piece concludes with a "D. C." (Da Capo) instruction.

TRÄUMEREI.

145

No. 235.—

PRIMO.

Arranged by F. W. Ross.

Andante espressivo.

Ritard. *a tempo.*

Ritard. *a tempo.*

Fine.

p *m* *f* *p* *pp*

D. C.

THE DAY IS DONE.

Words by H. W. LONGFELLOW.
Music by M. W. BALFE.

Moderato molto. *p*

The day is done, and the darkness Falls from the wings of

pp *Cres.*

Cres. *f*

night; As a feather is wafted downward From an eagle in his flight, From an eagle in his

pp

p

flight. I see the lights of the vil-lage, Glean thro' the rain and the

Animando un poco.

Poco rit. *Cres.*

mist, And a feel-ing of sadness comes o'er me, That my soul can not re-sist; A

Col canto. *Cres.* *f*

Andante. *Slower.*

feel-ing of sadness and long-ing, That is not akin to pain, And resembles sorrow only, As the

pp *Cres.*

SINGERS.

mist re- sem - bles rain. Come read to me some

pp

poem, Some sim-ple and heart-felt lay; That shall soothe this rest-less feel-ing, And

banish the thoughts of day. Not from the grand old masters, Not from the sard's sub-

Cres.

lime. Whose dis-tant foot-steps ech-o Thro' the cor-ridors of time, For like

Cres.

Accelerando. *Cres.* **String.** *Cres.*

strains of mar-tial mu-sic, Their might-y thoughts suggest Life's end-less toil and en-

Cres. **String.** *Cres.*

f **Rit.** **Rit.**

deav-or, And to-night I long for rest, To-night I long for rest.

f **Rit.** **Rit.**

Tempo. **Sotto voce.**

Read from some humbler poet, Whose songs gushed from his heart, from his

pp

heart; As showers from the clouds of summer or tears from the eyelids start, Or tears from the eyelids

pp

start. **Dim.** Who thr' long days of la-bor, And nights de-vold of

pp **Animando un poco.**

Cres.

case, Still heard in his soul the mu-sic Of won-der-ful mel-o-dies. Such

f **Cres.**

Poco meno mosso. **Solemnly and slow.**

songs have power to quiet The rest-less pulse of care, And come like the base-

Sinecato. **Coin parto.**

Smorz. **Rit.**

diction That follows af-ter prayer. Then read from the treasured volume, The poem of thy choice, And

pp **Rit.**

Rit. **Poco animato.**

lend to the rhyme of the po-et, The beau-ty of thy voice, And the night shall be filled with

Rit.

Rit. *p*

mu-sic, And the cares that infest the day, Shall fold their tents like the Arabs, And as

Rit.

Adagio assai. **Perdendosi.**

si-lently. si-lently, And as si-lent-ly steal a-way.

Imitating the voice.

p *pp* *p* *p* *pp* *pp*

No. 237.—
Moderato.

sf *p* *f* *Cres.* *f*

FINE.

p *Cres.* *f*

Cres.

sf *p* *sf* *f* *sf* *p*

Cres. **Dolce.**

D. C.

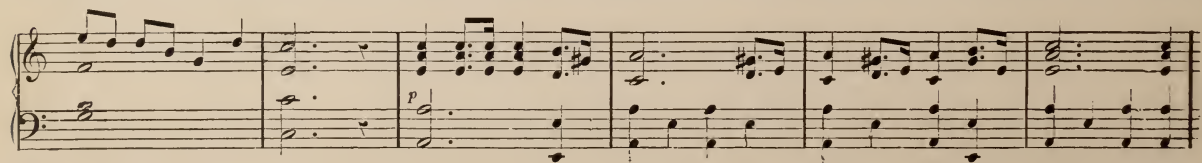
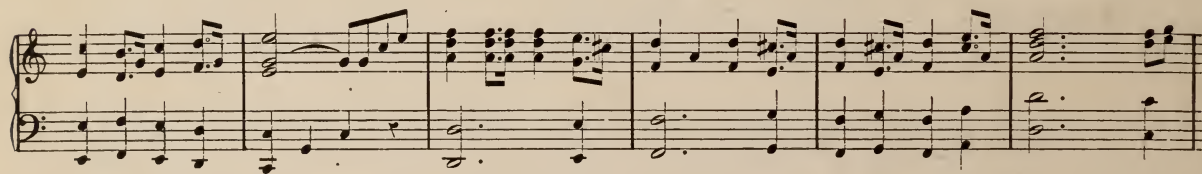
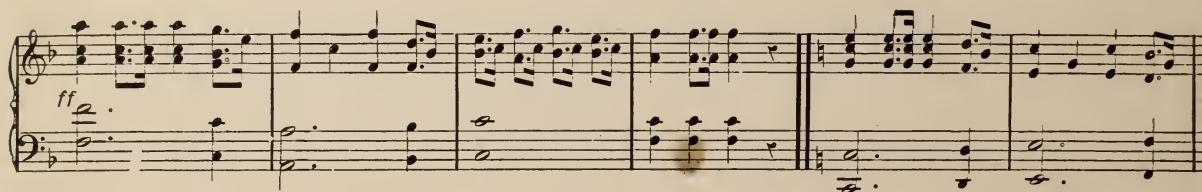
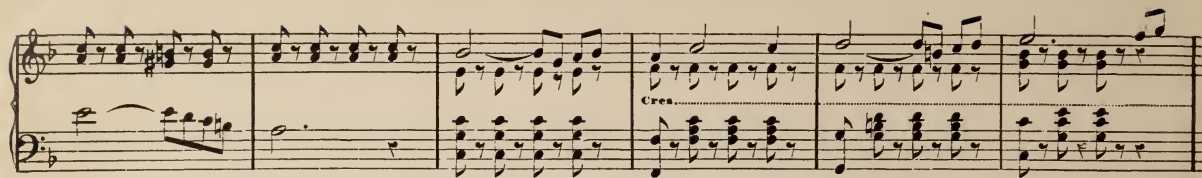
MARCH OF THE REPUBLIC.

149

No. 238.—

Maestoso.

This musical score is for a piece titled "MARCH OF THE REPUBLIC," designated as No. 238. The tempo is marked "Maestoso." The score is written for piano and includes a section for a baritone solo. It consists of five systems of music, each with a treble and bass staff. The key signature has one flat (B-flat), and the time signature is 4/4. The first system (measures 1-6) features a piano introduction with chords in the treble and a simple bass line. The second system (measures 7-12) continues the piano introduction. The third system (measures 13-18) introduces a more active piano accompaniment with eighth-note patterns in the treble. The fourth system (measures 19-24) features a "Baritone Solo" section, indicated by a double bar line and the text "Baritone Solo." in the treble staff, while the piano accompaniment continues. The fifth system (measures 25-30) concludes the piece with a final piano accompaniment. The notation includes various musical symbols such as notes, rests, and dynamic markings.



MARCH OF THE REPUBLIC.—Concluded.

151

The musical score is arranged in five systems, each consisting of a grand staff (treble and bass clefs). The notation includes a variety of musical elements:

- System 1:** Begins with a *Cres.* marking. The bass line features a *f* (forte) dynamic, while the treble line has a *p* (piano) dynamic.
- System 2:** Continues the melodic and harmonic development with various chordal textures.
- System 3:** Features a *m* (mezzo-forte) dynamic in the bass and a *f* (forte) dynamic in the treble.
- System 4:** Includes another *Cres.* marking, leading to a more intense section.
- System 5:** Culminates in a *ff* (fortissimo) section, followed by a final cadence marked with a double bar line and repeat sign.

No. 139.—

Copyright

Moderato quasi Andante.

Though poor be the cham - ber, come

p *Cres.* *Dim.* *p* *p*

here, come and a - dore; Lo! the Lord of heav - en Hath to mor - tals giv - en,

Cres. *Dim.* *Cres.* *Dim.*

Life for ev - er - more, Life for ev - er - more, Life for ev - er - more,

p *Cres.* *Dim.* *p*

1. Shep - herds who fold - ed Your flocks be - side you,
2. Kings from a far land Draw near and be - hold him,
3. Wind to the ce - dars, Shout, shout the sto - ry,

Cres. *Dim.* *p*

NAZARETH.—Concluded.

153

Tell what was told by an - - gel voic-es near, . . . To you this night . . . is
 Led by the beam whose warn - - ing bade ye come; . . . Your crowns cast down, . . . with
 Waves of the sea the tid - - ings bear a - far; . . . The night is gone, . . . be-

born He who will guide you Thro' paths of peace, to liv - ing wa - ters clear, . .
 robe roy - al en - fold Him, Your King des - cends to earth from bright-er home, . .
 hold in all its glo - - ry, All broad and bright th' E - - tern - al mor - ning star, . .

Tho' poor be the cham - ber, come here, come and a - dore, . . Lo! the Lord of Heav - en
 Tho' poor, etc.
 Tho' poor, etc.

Hath to mor - tals giv - en Life for ev - er - more.

Mit.
p
Cres.
Dim.
Cres.
Dim.
p

WEDDING MARCH.

No. 240.—

SECONDO.

HENSELSON.

Maestoso.

The musical score is written for piano and consists of six systems of two staves each (treble and bass clef). The time signature is 4/4, and the tempo/mood is marked 'Maestoso'. The key signature has one flat (B-flat). The score includes various musical notations such as triplets, chords, and single-note passages. The first system shows a triplet in the treble staff. The second system features a triplet in the bass staff. The third system has a triplet in the treble staff. The fourth system has a triplet in the bass staff. The fifth system has a triplet in the treble staff. The sixth system has a triplet in the bass staff.

WEDDING MARCH.

155

It will be an improvement to this piece to have the upper part strengthened by the addition of another instrument—a cornet would be best, but a flute or violin would do well. If neither can be done, let the upper part of the organ be so arranged as to be stronger than the lower if possible.

No. 240.—

PRIMO.

NEW ARRANGEMENT.

Maestoso.

The musical score is written for a piano, featuring a grand staff with a treble and bass clef. The key signature has one sharp (F#), and the time signature is 4/4. The tempo is marked 'Maestoso'. The score consists of six systems of music. The first system begins with a half rest in the treble and a whole rest in the bass. The melody in the treble is composed of eighth and sixteenth notes, often beamed together. The bass line provides a steady accompaniment with eighth and sixteenth notes. The piece concludes with a final double bar line and repeat signs.

WEDDING MARCH. Continued.

SECONDO.

A musical score for the song 'The Rose Tree'. It is written for voice and piano. The key signature has one sharp (F#), and the time signature is 2/4. The score consists of two systems. The first system has a vocal line and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The piano part features a prominent bass line with many triplets and a more active treble line. The vocal line is simple and follows the melody of the lyrics.

A musical score for the song 'The Rose Tree'. It is written for voice and piano. The score is in 2/4 time and consists of two systems. The first system contains the first two lines of music, and the second system contains the next two lines. The music is in G major and features a melody with a key signature of one sharp (F#). The piano accompaniment includes chords and single notes. The score is written on four staves, with the first two staves for the voice and the last two for the piano.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains a melody with eighth and sixteenth notes, while the bass staff provides a simple harmonic accompaniment with whole and half notes. The key signature has one sharp (F#), and the time signature is 4/4. The score is divided into eight measures by vertical bar lines.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature has one flat (B-flat), and the time signature is 4/4. The score consists of two systems of music. The first system has four measures, and the second system has four measures. The melody is a simple, catchy tune, and the accompaniment provides a steady, rhythmic foundation.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in a simple, folk-like style. The bass staff provides a harmonic accompaniment. The score is divided into two systems by a double bar line. The first system contains the first four measures, and the second system contains the next four measures. The music is written in a clear, legible font.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains a melody with many beamed eighth notes, while the bass staff provides a simple harmonic accompaniment with mostly quarter and eighth notes. The key signature has one flat (B-flat), and the time signature is 2/4. The score is divided into eight measures by vertical bar lines.

WEDDING MARCH.—Continued.

157

PRIMO.

The musical score is written for a piano (PRIMO) and consists of six systems, each with a treble and bass staff. The key signature is one flat (B-flat). The music features a variety of note values, including eighth and sixteenth notes, as well as rests. There are several repeat signs and first/second endings indicated by '1' and '2' above the notes. The score is a continuation of a piece, as indicated by the title 'WEDDING MARCH.—Continued.' and the page number '157'.

WEDDING MARCH. Continued.

SECONDO.

The musical score is written for piano (p) and consists of six systems of staves. The first system has a treble and bass staff. The second system has a treble and bass staff. The third system has a treble and bass staff. The fourth system has a treble and bass staff. The fifth system has a treble and bass staff. The sixth system has a treble and bass staff. The music is in 2/4 time and features various musical notations including notes, rests, and dynamic markings.

WEDDING MARCH.—Concluded.

159

PRIMO.

This musical score is for the 'PRIMO' part of a 'WEDDING MARCH', concluding section. It is written for a single melodic line, likely for a violin or flute, with a piano accompaniment. The score is organized into six systems, each consisting of a single melodic staff and a piano accompaniment staff. The key signature is one flat (B-flat), and the time signature is 2/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. The score concludes with a double bar line and repeat signs. The piano accompaniment provides a steady harmonic foundation, often using chords and moving bass lines.

CONTENTS.

| | PAGE. | | PAGE. | | PAGE. |
|--|-------|---|-------|--|-------|
| <i>Aw for Me</i> | 100 | <i>Endeavor</i> | 44 | <i>Pilgrims</i> | 67 |
| <i>Alone in the Chapel</i> | 122 | <i>Exercise in C Minor</i> | 63 | <i>Polka Movement</i> | 60 |
| <i>Among the Palms</i> | 127 | | | <i>Polka Movement, E Flat Major</i> | 63 |
| <i>Baby's Fast Asleep</i> | 21 | <i>Fields beyond the River</i> | 121 | | |
| <i>Baritone Song</i> | 104 | <i>Five Finger Exercise</i> | 25 | <i>Question and Answer</i> | 57 |
| <i>Behold, the King Cometh</i> | 124 | <i>Flowers of the Field</i> | 102 | | |
| <i>Birds in the Night</i> | 140 | <i>Four Finger Exercise</i> | 23 | <i>Relative Major and Minor Exercise</i> | 36 |
| <i>Blind Girl's Song</i> | 25 | | | <i>D and B</i> | 36 |
| <i>B Minor</i> | 50 | <i>Gipsy Maidens</i> | 126 | <i>A and F Sharp</i> | 36 |
| <i>By the Blue Sea</i> | 133 | <i>Glorious Mornings</i> | 142 | <i>F and D</i> | 36 |
| <i>By the Rivers</i> | 135 | <i>Going Home</i> | 28 | <i>B Flat and G</i> | 36 |
| | | <i>Good-night, Thon Glorious Sun</i> | 61 | <i>A Flat and F</i> | 36 |
| | | <i>Green Leaves Rustle</i> | 33 | <i>Rest Exercise</i> | 55 |
| <i>Canstible Exercise</i> | 45 | | | <i>Rests and Legato</i> | 117 |
| <i>Celestial Voices</i> | 89 | <i>Hallowed Light</i> | 144 | | |
| <i>Characteristic Studies, Air for Bass</i> | 100 | <i>Herald of Peace</i> | 98 | <i>Serenade</i> | 64 |
| <i>" " Baritone Song</i> | 104 | <i>His Promise is Sure</i> | 106 | <i>Sequence</i> | 74 |
| <i>" " Bassoon Solo</i> | 104 | <i>Home Above</i> | 86 | <i>Scales in D Major</i> | 4 |
| <i>" " Bounding Away</i> | 54 | <i>Hope is the Anchor</i> | 97 | <i>Scale and Arpeggio in A Major</i> | 38 |
| <i>" " Cheerfulness</i> | 93 | <i>How Lovely are Thy Tabernacles</i> | 115 | <i>Scales and Chords in B Flat Major and G Minor</i> | 39 |
| <i>" " Doubled Melody</i> | 118 | | | <i>" " in F Major and D Minor</i> | 39 |
| <i>" " Light Step and Earnest Word</i> | 94 | <i>I am Coming</i> | 32 | <i>Scales in Double, Thirds and Sixths</i> | 128 |
| <i>" " Question and Answer</i> | 87 | <i>Improvisata</i> | 131 | <i>Sabbath Sonnets</i> | 100 |
| <i>" " Rests and Legato</i> | 117 | <i>Interludes, C Major and E Minor</i> | 78 | <i>Softly Fall the Shades</i> | 94 |
| <i>" " Solo and Accompaniment</i> | 105 | <i>" " D Major and B Minor</i> | 79 | <i>Simple Triad</i> | 94 |
| <i>" " Song amid the Rain-Drops</i> | 118 | <i>" " A Major and F Sharp Minor</i> | 80 | <i>Slow, Slow, Toll it Low</i> | 94 |
| <i>" " Song and Duet, Soprano and Alto</i> | 105 | <i>" " F Major and D Minor</i> | 81 | <i>Softly Fall the Shades</i> | 94 |
| <i>" " Steady Step</i> | 90 | <i>" " B Flat Major and G Minor</i> | 82 | <i>Solo and Accompaniment</i> | 94 |
| <i>" " Thirds and Sixths</i> | 88 | <i>" " E Flat Major and C Minor</i> | 83 | <i>Songs at Home</i> | 118 |
| <i>Chapel</i> | 47 | <i>" " A Flat Major and F Minor</i> | 88 | <i>Song and Duet, Soprano and Alto</i> | 108 |
| <i>Chord Exercises in G Major</i> | 42 | <i>I was Glad</i> | 112 | <i>Song Amid the Rain-drops</i> | 118 |
| <i>" " E Flat Major</i> | 42 | | | <i>Sorrow and Consolation</i> | 102 |
| <i>" " A Flat Major</i> | 45 | <i>Jack Frost</i> | 129 | <i>Steady Step</i> | 90 |
| <i>Chord and Scale Exercise in D Major</i> | 48 | <i>Joyful Meditation</i> | 118 | <i>Stars of the Summer Night</i> | 98 |
| <i>" " A Major</i> | 51 | <i>Joyful Summer</i> | 136 | <i>Summer Longings</i> | 98 |
| <i>Chromatic Tone Exercise</i> | 46 | | | <i>Sunset</i> | 98 |
| <i>Chromatic Exercise in G Major</i> | 46 | <i>Lessons in the Key of G</i> | 16 | | |
| <i>" " D Major</i> | 50 | <i>" " D</i> | 20 | <i>The Blind Girl's Song</i> | 25 |
| <i>" " A Major</i> | 53 | <i>" " E</i> | 23 | <i>The Chapel</i> | 27 |
| <i>" " E Major</i> | 56 | <i>" " F</i> | 29 | <i>The Express</i> | 20 |
| <i>" " F Major</i> | 59 | <i>" " B Flat</i> | 31 | <i>The Dance in the Air (Duet)</i> | 128 |
| <i>" " E Flat Major</i> | 60 | <i>" " F Flat</i> | 31 | <i>The Day is Done</i> | 148 |
| <i>" " A Flat Major</i> | 67 | <i>" " A Flat</i> | 35 | <i>The Flowers of the Field</i> | 102 |
| <i>Come Before His Presence</i> | 67 | <i>Light Step and Earnest Word</i> | 94 | <i>The Green Leaves Rustle</i> | 33 |
| <i>Cres. and Dim. Exercise in A Flat Major</i> | 67 | <i>Looking up in Admiration</i> | 94 | <i>The Path of Peace</i> | 123 |
| <i>Crossing Hand Exercise, No. 1</i> | 73 | <i>Lullaby</i> | 140 | <i>Theme and Variations</i> | 12 |
| <i>Cypress</i> | 92 | | | <i>The Mystic Harp</i> | 111 |
| | | <i>Major, Minor, and Chromatic Scales, E Flat and C</i> | 62 | <i>The Path of Peace</i> | 123 |
| <i>Dance in the Air</i> | 158 | <i>Major and Minor Scales, A Flat, F, G Flat, D Flat, F Sharp</i> | 63 | <i>The Shadow of the Rock</i> | 98 |
| <i>Day is Done</i> | 146 | <i>Major Scales in Octaves, Thirds, Sixths, and Tenths</i> | 70 | <i>The Valleys Verdure Glad</i> | 119 |
| <i>Devotion</i> | 89 | <i>Major Scales in E, B, F Sharp, and G Flat</i> | 54 | <i>The Festival</i> | 123 |
| <i>Diastonic and Chromatic Scales in A Major</i> | 51 | <i>March Movement</i> | 2 | <i>The Woodland</i> | 128 |
| <i>Dotted Eighths and Thirty-seconds</i> | 75 | <i>March of the Republic</i> | 149 | <i>There he Swings</i> | 35 |
| <i>Double Notes, Left Hand</i> | 57 | <i>Minor Scales in Octaves, Thirds, Sixths, and Tenths</i> | 72 | <i>Thirds and Sixths</i> | 8 |
| <i>Double Thirds</i> | 75 | <i>Minor and Major Keys</i> | 43 | <i>Three Finger Exercise</i> | 35 |
| <i>Double Third Exercise</i> | 56 | <i>Musie's Greeting</i> | 39 | <i>Through the Portals</i> | 90 |
| <i>" " D Major</i> | 56 | <i>My Ships (Monody)</i> | 101 | <i>To the Festival</i> | 123 |
| <i>" " Scale</i> | 108 | <i>Mystic Harp</i> | 111 | <i>To the Woodland (Duet)</i> | 138 |
| <i>Doubled Melody</i> | 118 | | | <i>Trameter (Duet)</i> | 144 |
| <i>Dreamland</i> | 141 | <i>Nazareth</i> | 152 | <i>Two Finger Exercise</i> | 11 |
| <i>Duet Exercise in C</i> | 15 | <i>Night, Lovely Night</i> | 58 | <i>Valleys Verdure Glad</i> | 119 |
| <i>" " D</i> | 20 | <i>Now</i> | 58 | <i>Victorious</i> | 134 |
| <i>" " A</i> | 23 | <i>Octave Exercise, No. 1</i> | 73 | | |
| <i>" " D</i> | 23 | <i>" " No. 2</i> | 73 | <i>Waiting Together</i> | 40 |
| <i>" " A</i> | 23 | <i>" " No. 3</i> | 76 | <i>Waltz Exercise</i> | 39 |
| <i>" " F Flat</i> | 32 | <i>Oh, Give Thanks</i> | 125 | <i>Waltz Movement</i> | 39 |
| <i>" " E Flat</i> | 32 | <i>One of These Little Ones</i> | 106 | <i>Ways of Peace</i> | 125 |
| <i>" " A Flat and D Flat</i> | 36 | <i>Our Cheerful Homage Pay</i> | 128 | <i>Wedding March (Duet)</i> | 124 |
| <i>Duet Exercise, Relative Major and Minor</i> | 71 | <i>Out of the Depths</i> | 8 | <i>Where the Wind Harp Lingers</i> | 12 |
| <i>" " with Chromatic Tones</i> | 76 | | | <i>While the Bells are Ringing</i> | 90 |
| <i>Echoes</i> | 56 | <i>Parting and Meeting</i> | 120 | <i>White with Blossom</i> | 130 |
| <i>E Major</i> | 46 | <i>Path of Peace</i> | 54 | <i>With Songs of Holy Joy</i> | 90 |



-LITTLE BOOKS- Much Importance.

Rules and Reasons for Correct Scale-Fingering: A Manual for Teachers and Students.

By ERNEST FIELD.

The importance of correct fingering of scales is universally acknowledged. Its mastery implies a vast amount of conscientious and patient labor on the part of teacher and pupil. I think you plan as to count the number of times your fingers are used in a small compass."—Dr. W. Mason.

Price, 25 cents.

Children's Voices: How Harned and How Helped.

By MISS EMILIE CHRISTINA CURTIS.

In the education of a child, music may exert a very wide influence—an influence reaching beyond the mere knowledge of the science itself and affecting more or less the child's whole nature, physical, mental and moral. Then proper attention is given to the child's voice, and the teacher's health is considerably affected. Therefore let all children sing."

As an aid in mental discipline and the training of the eye, *scale singing* is valuable in the same way that mathematics and all study of form are useful. Great concentration of mind and quickness of sight are required for this study, and these are sure to help the child in his other studies. Therefore let all children *sing*. It is based upon the theory that instruction in vocal music should deal with tones before dealing with the notes which merely represent those tones. While, therefore, it sketches briefly the outlines of a comprehensive vocal education, it treats first and fully of the subject of voice culture.

Price, 50 cents.

A Manual of Modulation: By T. L. KRAUS.

A most valuable little work, containing concise and simple instructions in the art of constructing correct and pleasing modulations for those who have the time and opportunity to study the theory of music a few, yet many are anxious to have a good knowledge of modulation. The object of this manual is to supply that knowledge, and only such instruction is given as the author deemed necessary for that purpose.

Price, 25 cents.

Organ Voicing and Tuning:

Every organist should understand the mechanism of his instrument sufficiently well to be able to tune and voicing note here and there. The organist who has a reliable and provided at once, which otherwise might run until some real injury to the instrument resulted.

The inconvenience of a total lack of knowledge of organ construction is especially felt in small sized towns, because, if the expense incident to sending for a tuner and repairer is not an item for consideration, the delay often is sufficient to render the mechanical part of ordinary mishaps that may occur to the instrument under his control.

This little work was written by a practical organ maker especially as a guide to amateurs, and to supply the information needed by organists.

Price, 25 cents.

Don't: By Geo. F. Root.
Added to certain terms in musical theory that seem to the writer to be incorrectly used or defined.

Price, 25 cents.

Rudiments of Music: A Concise and Thoroughly Practical Course of Instruction in the Art of Singing by Note.

Prepared by J. R. MURRAY.

Teachers, classes, and individuals who do not care to buy a large and expensive book just for the sake of the department devoted to the "elements," will find in the above inexpensive work everything necessary for a complete understanding of the art of reading and singing by note.

Price, 10 cents.

The True Musical Dictionary:

An invaluable little book, containing all the musical terms, both in English and French, common use. It contains just what you want, and no more. Can easily be carried in the pocket.

Price, 25 cents.

The Art of Hymn-Tune Playing: Of Interest to Organists, Present or Prospective.

A manual of helpful hints for the teacher. A compendium of concise and simple instructions for the student. A summary of valuable suggestions to all players of hymn-tunes. This little work is truly great. It has a well-established reputation, and the reviews and opinions received are the sincere endorsements of organists and teachers who have examined the work.

Price, 25 cents.

The True Piano-Tuner: Containing Concise Instructions for Tuning and Regulating Pianos.

This useful little book will be welcomed by all intelligent amateurs who wish to know more about the structure and care of their instruments.

Price, 25 cents.

Famous Violinists: By JULIA C. ALLEN, Mrs. Bach.

Short sketches of some of the most celebrated violin virtuosi.

Price, 25 cents.

Great German Composers: A Convenient Pocket Edition of Short and Interesting Memorials of the More Eminent Composers.

A valuable, convenient, and beautiful work for musical readers; a perfect compendium of information concerning the most eminent musicians and their works. The volume contains inspiring sketches of the following composers and their works: Bach, Handel, Gluck, Haydn, Mozart, Beethoven, Weber, Schubert, Mendelssohn, Schumann.

Price, 30 cents.

Tidbits of Musical History:

A collection of short sketches of celebrated musicians, their works, and other matters of interest.

Price, 25 cents.

MAILED TO ANY ADDRESS UPON RECEIPT OF PRICE.